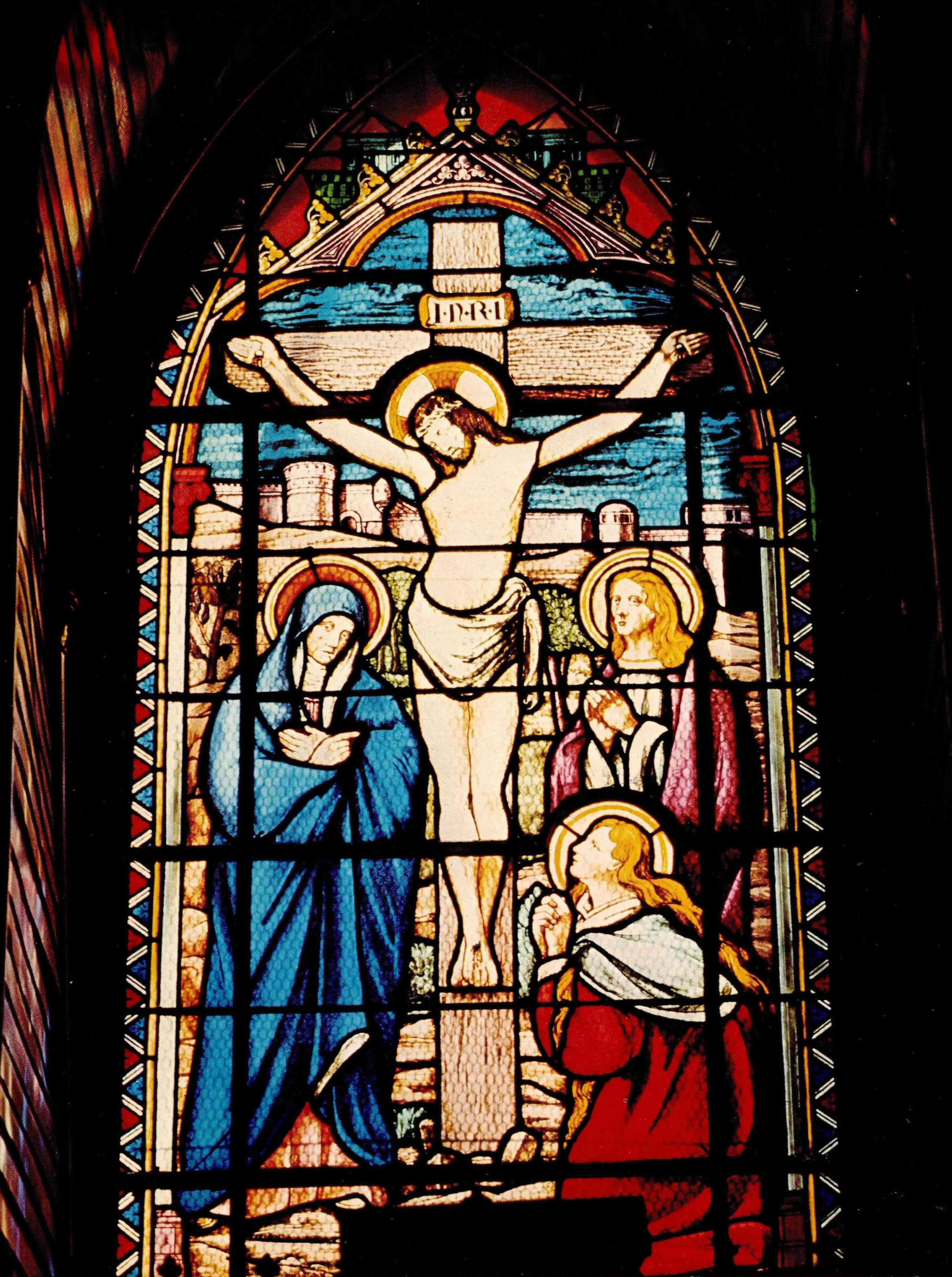
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THE KIRISHITAN SAGA

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The Kirishitan Saga

Text by MICHAEL COOPER, S. J.
Sophia University, Tokyo

Christianity was first introduced into Japan in the middle of the 16th century and the early Christian (or ''Kirishitan'' in Japanese) history is a colorful and eventful story. The Christian community in Japan was allowed to develop for half a century until a savage persecution was begun by the government authorities fearful of the growing Christian influence. For more than two centuries the religion was forbidden in Japan and its adherents tortured and executed. Yet when Westerners returned in the middle of the 19th century, they discovered secret Christians whose families had kept the faith during seven or eight centuries.



The impressive memorial to the 26 Christian martyrs, crucified at Nagasaki on February 5, 1597, by order of Toyotomi Hideyoshi. The group was made up of six Franciscan friars, three Jesuits, and 17 lay people, including three boys aged 12, 13 and 15 years. The memorial, located near Nagasaki Station on the exact site of the execution, was completed in 1962.

Photos by Staff Photographers
JAPAN ILLUSTRATED





St. Francis Xavier, who arrived in Japan in 1549 to preach Christianity. The artist has depicted Xavier in prayerful ecstasy, saying "It is enough, Lord, it is enough." The Latin inscription below the portrait reads; "St. Francis Xavier of the Society of Jesus." (Kobe City Museum of Nanban Art)

ANY study of Christianity in Japan naturally divides into two sections — the first part deals with the preliminary period that lasted for a hundred years or so, while the second covers the reintroduction of the religion in the middle of the nineteenth century down to the present day. Although the first period began more than four hundred years ago, the experience of those early days still has considerable relevance today.

The first Europeans arrived in Japan by accident when, in 1543, a Chinese junk carrying three Portuguese traders was blown on to Tanegashima, a small island off the south of Kyushu. This was the first time that men from the West had reached the shores of Japan, but the remote island kingdom was not unknown in Europe. For the thirteenth-century Venetian traveler Marco Polo had written a hearsay account of the kindom of Cipangu (Japan) which he had heard about during his stay in China. As Polo let his credulity and imagination run free and eloquently described the wealth of gold available in the mysterious country, Europeans were understandably eager to find the fabled land. This was one of the motives, in fact, that prompted Christopher Columbus to set sail and search for the New World.

Within a few years of the three Europeans reaching Tanegashima, Portuguese ships and merchants were regularly visiting Japan. They did not find the hoard of gold described by Marco Polo, but it did not take them long to discover that Japan had plenty of silver to offer. And so the Portuguese set themselves up as middlemen, profitably exchanging Chinese silk for Japanese silver.

Only six years after the first European traders had reached Japan, Christian missionaries arrived in Kagoshima in Kyushu. A petty samurai called Yajiro had killed a man in a quarrel and had fled from Japan in a Portuguese ship in 1544. On his reaching Goa in India, he received instruction in the Christian religion and was eventually baptized there, taking the name of Paulo. He later met St. Francis Xavier, the Catholic missionary belonging to the Society of Jesus (whose members are popularly called "Jesuits"), and was deeply impressed by the priest's manner.

Yajiro invited him to accompany him back to Japan, where, he said rather optimistically, all the people would gladly embrace Christianity once they had understood its wisdom and truth. So Xavier and two other Spanish Jesuits, Cosme de Torres and Juan Fernandez, sailed into Kagoshima with Paulo in August 1549, and the century-long period of Christianity in Japan thus began.

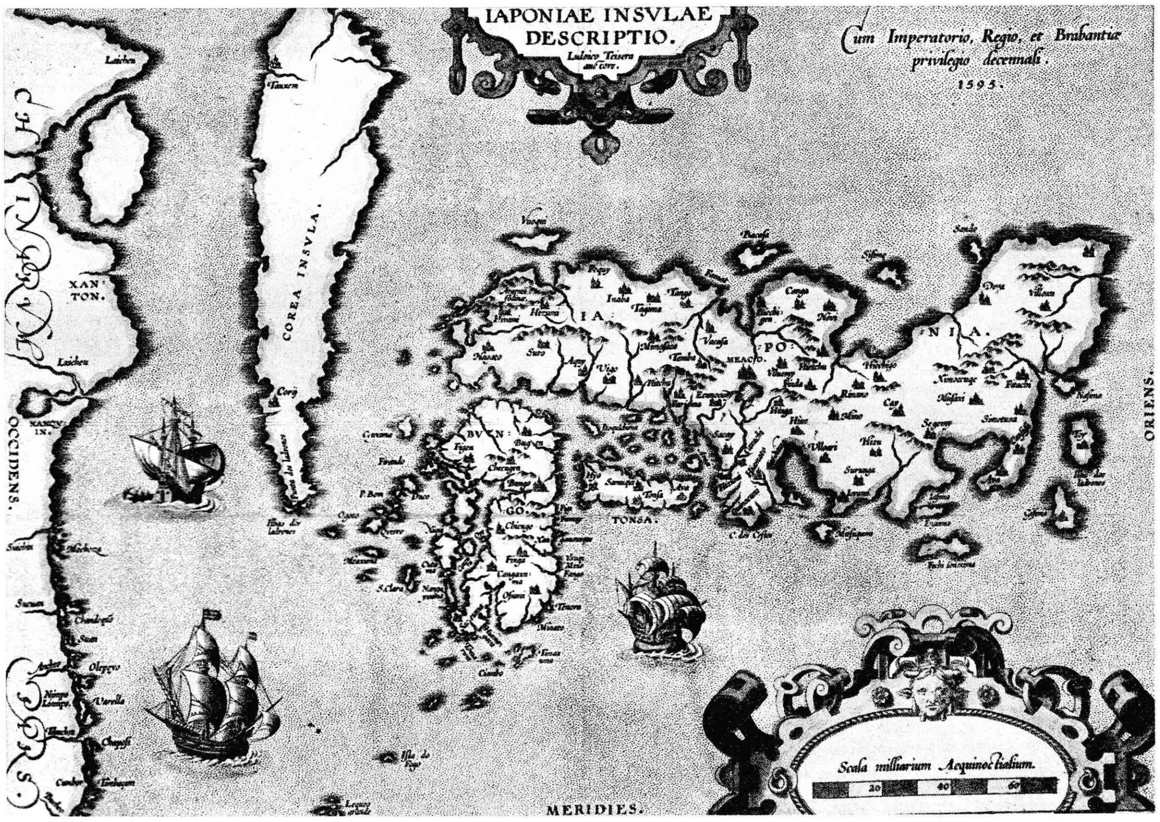
It began in a small and insignificant way. Xavier had neither the men nor the means to build up a large organization. He spoke no Japanese and had to rely on the less than adequate services of the unlettered Paulo as interpreter. During the winter of 1550 Xavier trudged to Kyoto in the hope of receiving Emperor Go-Nara's permission to preach throughout Japan, but on his arrival in the devastated city he soon learned the hard way that the emperor enjoyed no military or political power outside the capital and precious little within it.

For at that time Japan was in the middle of the *sengoku jidai*, the era of civil war, and there was no effective central administration to govern the country. Instead, the daimyo, or local barons, ruled their own domains very much as they pleased and, whenever possible, increased their holdings by invading neighboring territories. It was a period of disorganization, of rapidly changing boundaries, of wars, rebellions, and treachery.

Yet, oddly enough, this unsettled state of affairs tended, if anything, to favor the introduction of Christianity. There was, in the first place, no central government to forbid the missionaries to enter the country. In China, on the other hand, the Ming government still held undisputed sway over the entire nation, and European missionaries and merchants were not allowed to set foot in the Middle Kingdom. It was only after men such as Matteo Ricci had managed to gain fame and respect for their learning and scholarship that the Chinese grudgingly allowed a few Westerners to enter their country.

No such problem existed in Japan. Nobody was in a position to issue an effective general prohibition against foreigners entering and working in Japan. If the Europeans were not made welcome in one particular province, they could always pass on to another part of the country. But in fact the Europeans on the whole received a cordial welcome. There was money to be made from buying and selling the Chinese silk that was shipped to Japan in

A European map of Japan, dated 1595. Korea is depicted as an island, and Hokkaido is not included. Kyushu is labelled "Bungo" after the name of one of its nine provinces, while Shikoku appears as "Tonsa," or Tosa, one of its four provinces. In the center of the main island, "Miaco" or Kyoto, is shown north of an exaggeratedly large Lake Biwa. The map is reasonably accurate and was probably based on a contemporary Japanese map.



the large Portuguese carracks — and money was needed by the daimyo to maintain their armies, and to defend and extend their province boundaries.

Furthermore, the troubled times of the sixteenth century, with its wars, fighting, upheavals, misery and suffering, naturally tended to turn people's thoughts toward religion. Buddhism was in an obvious state of decline and many of its large monasteries had become armed camps of warrior monks. As a result, the vigorous and zealous preaching of the newly introduced religion could not fail to find a response.

And so the Jesuit missionaries who reached Japan in the 1550's and 1560's were freely allowed to enter the country and, when wars and rebellions permitted, preach their faith to whoever cared to listen. Their work met with remarkable success in Kyushu, where several daimyo were attracted by their message and received baptism. It is facile to maintain that they took this step merely to further trade interests; the daimyo of Omura, Bungo, and Arima had already established considerable trade with the Portuguese and in fact stood to lose by becoming Christian. Several barons later lost their possessions on account of Christianity when they refused to abandon their religion in time of persecution.

The conversion of a local ruler obviously helped missionaries in their work, for the ordinary people were more inclined to listen to the Christian message when they saw their liege lord adopt the religion. Undoubtedly there were cases of opportunism, but the grim steadfastness of so many Christians in subsequent persecutions clearly shows that their conversion was genuine and based on religious motives.

Although the missionaries worked mainly in Kyushu, a foothold was also established in Honshu. In 1577 the construction of a large church in Kyoto was completed and a flourishing Christian community was built up in the capital. About this time Christians throughout the entire country numbered about a hundred thousand — a remarkable figure when it is realized that there were only some fifty missionaries working in Japan. Much of the work of propagating Christianity was done by *dojuku*, or trained lay catechists.

Eventually, steps were taken toward bringing the country under central rule once more. A rising young daimyo called Oda Nobunaga started to extend his territory by battle and diplomacy, and he finally came to control the whole of central Japan. He protected the missionaries, granted them various privileges, and allowed them to open two boys' schools, one of which was in his city of Azuchi, near Kyoto. Nobunaga befriended especially one or two European priests who spoke Japanese well and was fascinated by their fluent accounts of foreign countries. He would informally invite them to visit him in his great Azuchi Castle and then converse with them for hours.

Jesuit letters back to Europe give long reports about these conversations with Japanese rulers and throw valuable light on the personalities of some of the leading figures of the day. Many of the contemporary Japanese accounts are written in a mist of stereotyped honorific language that reveals little, if anything, of the character of the daimyo. The Portuguese and Spanish letters, however, contain a wealth of small, personal details that afford an insight into the temperament of the great barons.

Nobunaga on one occasion invited a Jesuit to supper, had his sons serve him with tea, and then cautioned his guest to be careful and not spill the soup on the *tatami* floor.



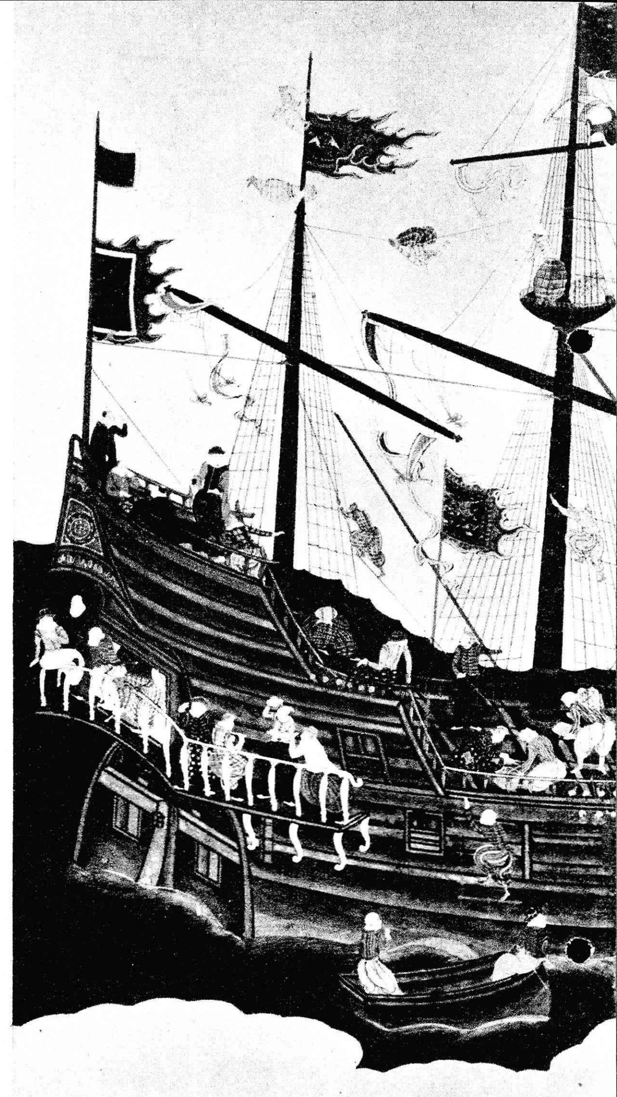
Stained-glass window in St. Francis Xavier Church, Yamaguchi, depicting Xavier preaching at the court of Ouchi Yoshitaka, "daimyo" of Yamaguchi, in 1550.

The long-term fortunes of the mission changed little when its patron Nobunaga was assassinated in Kyoto in 1582, for his successor Toyotomi Hideyoshi showed an even warmer regard toward the Europeans. He met the Jesuits on several occasions, once acted as a guide as he personally showed a group of them around Osaka Castle, and raised no objection to their preaching throughout the country.

Nothing succeeds like success in Japan, and with the public favor of the all-powerful Hideyoshi to support their work the missionaries were able to make considerable

Continued

The arrival of the Portuguese carrack at Nagasaki, as depicted in a "nanban byobu" (Southern Barbarian screen). The ship is shown on the left with sailors performing acrobatics in the rigging. To the right, the Captain Major, shaded by a parasol, is leading a procession of richly-dressed merchants into the city. The merchants are followed by servants with exotic animals destined as gifts for Japanese officials. (Kobe City Museum of Nanban Art).






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DA LINGOA DE IAPAM
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ALGVNS PADRES, E IRMAÕS DA COMPANHIA DE IESV.

COM LICENCA DO ORDINARIO,
& Superiores em Nangasaqui no Collegio de Iapam da Companhia de Iesvs
ANNO. M.D.CIII.

The title page of "Vocabulario da Lingoa de Iapam" (Dictionary of the Japanese Language), published by the Jesuit Press in Nagasaki in 1603.

advances. But nothing fails like too much success, and the rapid spread of Christian influence was to bring down official displeasure on the mission. When Hideyoshi journeyed to Kyushu to extend his authority in the southern island, he could not fail to notice the strong Christian presence there. Nor did the fact that a number of Kyushu daimyo were Christian and much beholden to the foreign missionaries escape the ruler's attention.

Now Hideyoshi had no inherent right to rule Japan. He was the ruler not by any recognized right of succession but simply because he was the strongest baron. The same was true of the Tokugawa family that later ruled Japan for two and a half centuries — its sole title to rule was its military and financial strength. In addition, Hideyoshi was unique in Japanese history in that he had risen from peasant's status to supreme power, and this unprecedented rise to the top for ever made him suspicious of any potential rival who might try to usurp his position. What he feared most was the possibility of a coalition of daimyo teaming up to overthrow him, and any philosophy, political theory, or religion that could serve as a unifying factor was bound to arouse his suspicion.

In addition, the Christian religion taught that the service of God was the highest good and that nothing should come between a man and his own conscience. This teaching, though sometimes admired in theory by the Japanese rulers, clearly cut across the traditional virtue of complete and unhesitating loyalty to one's liege lord, even when that loyalty sometimes involved commiting evil and flouting the moral law. Should such a foreign, disruptive doctrine gain sway, it was reasoned, the whole structure of Japanese feudal society would be undermined.

The break with Hideyoshi took place in a characteristically dramatic fashion. The ruler received the Jesuit superior, Gaspar Coelho, in genial audience on 24 July 1587, on which occasion Coelho imprudently offered to win over to Hideyoshi's cause the support of the Christian daimyo. The suggestion was meant well, but it showed that the foreigners were dangerously intruding into the realm of Japanese politics. Within a few hours Hideyoshi issued a decree expelling the Jesuits from Japan.

There was at that time almost seventy foreign missionaries working in Japan, but not a single one left the country as a result of the edict. Nobody was more aware of this than Hideyoshi himself — as one Jesuit wrote, "Hideyoshi is fully aware that we are in Japan, but he pretends not to know." His purpose in issuing the edict appears to have been to fire a warning shot at the flourishing Christian mission. The Jesuits took the hint and adopted a low posture; they dressed in civilian clothing, disguised some of their churches, and then carried on their work unobtrusively. Thus a compromise was reached in typically Japanese fashion. Face was saved, everybody was satisfied, and life went on very much as before. But it was a clear indication that the early period of official favor was ended and that trouble could be expected in the future.

But Hideyoshi made no further move against the Christian mission for a decade. In 1596 he even received in audience Pedro Martins, the first Catholic bishop to arrive in Japan, and although the interview was fairly cordial the ruler vaguely referred to his disquiet over the religious zeal of Christian daimyo such as Takayama Ukon. But within a few weeks the unpredictable Hideyoshi had ordered the arrest of half-a-dozen Franciscan missionaries working in Kyoto and Osaka, and in February of the following year, 1597, the friars and twenty Japanese Christians were crucified at Nagasaki, despite the efforts of influential officials to obtain a remission of their sentence.

This was the first time that the death penalty had been carried out against Christians in Japan by order of the central authority and Hideyoshi's reasons for inflicting such a savage sentence are still disputed. A few months earlier a richly laden Spanish ship, *San Felipe,* had been wrecked off the coast of Shikoku on its voyage from the Philippines to Mexico and its valuable cargo had been seized by command of Hideyoshi. The confiscation had given rise to arguments and quarrels between Jesuits and Franciscan missionaries, Portuguese and Spanish merchants, and the resulting controversy, plus the rumor that Spain prepared its colonial expansion by sending missionaries on ahead as a fifth column to prepare the ground, may have swayed the ailing Hideyoshi.

Yet this outburst was an isolated incident, and during the remaining eighteen months of his life Hideyoshi made no further move against the Christians. Indeed, while on his deathbed, he received a Jesuit priest twice in



audience, and spoke to him kindly and informally. Despite the setbacks suffered during his rule, the Jesuits could not help admiring the ruler, and in a private letter sent back to Europe one referred to him as "this great and intrepid genius."

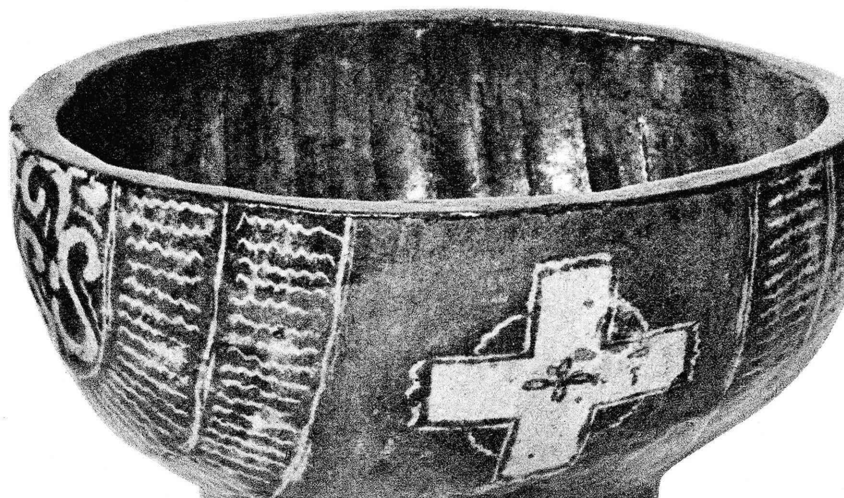
Hideyoshi's elaborate plans for his young son to succeed him came to nothing and, after the battle of Sekigahara in 1600, Tokugawa Ieyasu assumed control of the country and founded the dynasty that would govern Japan until the middle of the nineteenth century. He does not seem to have been averse to Christianity as such, but on the whole he showed himself less cordial to the missionaries and discouraged nobles from receiving baptism. As in the case of Hideyoshi, Ieyasu was always on the alert against any coalition of rival daimyo threatening his newly-won power, and as Buddhism had in former times been a strong influential force, he feared that Christianity too might serve to rally his enemies.

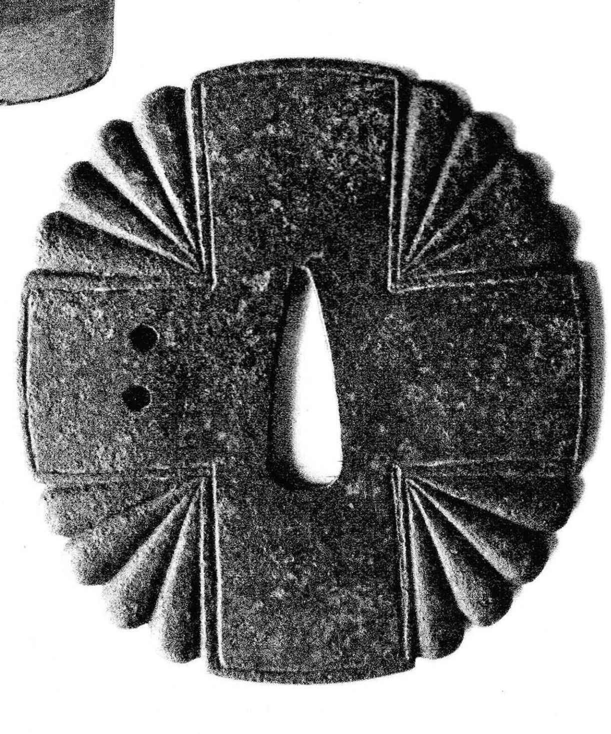
Yet he held his hand, in the first place perhaps not to antagonize the Christian daimyo, and in the second, not to lose the financial advantages accruing from the profitable silk trade conducted through the Portuguese merchants living in Macao and Nagasaki. Rightly or wrongly, Ieyasu believed that any proscription of Christianity in Japan would bring this commerce to an end. As one Jesuit observed at the time, "Ieyasu does not much care for Christianity, but he is willing to let us work here for the sake of trade."

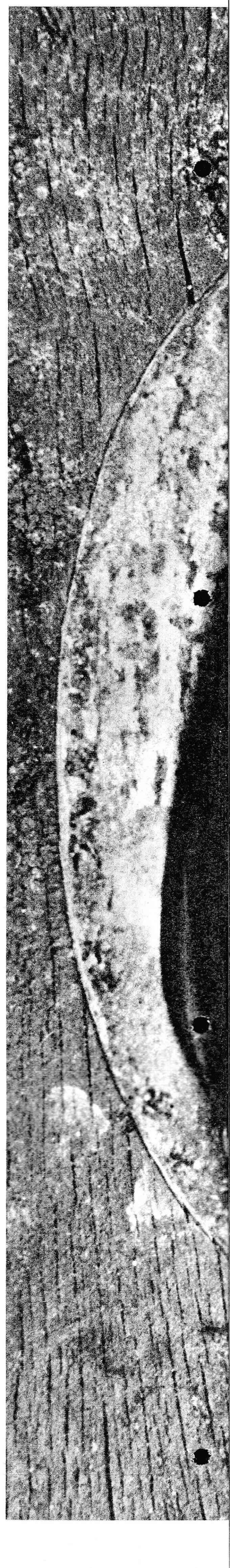
In the first decade of the seventeenth century, there were about two hundred thousand Christians in Japan, and they were particularly numerous in the north-west region of Kyushu. The city and port of Nagasaki, to which the Portuguese carrack sailed every year bringing Chinese silk, was the Christian center and it was there that the Catholic bishop resided. Churches were established in many different parts of the country and some Japanese seminarians were ordained as priests.

At the Jesuit school in Kyushu, Western art, painting, and music were taught, and this formed the nucleus of the school of Western art that was to exist for a few years before being cut short by persecution. Paintings executed in half-Japanese, half-Western style can still be found, and they depict both secular and religious subjects. Another fascinating relic of those times is the *namban byobu*, or Southern Barbarian screens, on which artists of the famous Kano school of painting illustrated with considerable skill the arrival of the Portuguese ship at Nagasaki and the procession of the tall, long-nosed, splendidly dressed Europeans through the streets of the city. *Continued on Page 10*









Above: A host box bearing the Jesuit monogram IHS and superbly decorated with mother-of-pearl inlay. This box, one of several extant examples, was used as a container for the hosts of bread used by the missionaries in the celebration of Mass. (Tokeiji Temple, Kamakura)
Middle: An early tea bowl bearing the design of a cross. Some of the Christian "daimyo," such as Takayama Ukon, were outstanding tea masters, and the early Jesuit missionaries were encouraged to participate in the tea ceremony. (Kobe City Museum of Nanban Art)
Bottom: A "tsuba," or sword guard, bearing the design of a cross. Christian warriors sometimes incorporated the design of the cross on their armor and weapons. (26 Martyrs Shrine, Nagasaki).



A bronze plaque, set in wood, of Our Lady and Child. The plaque is thought to date back to the early Christian period of Japan. (26 Martyrs Shrine, Nagasaki).



A public notice board, dated 1711, outlawing Christianity and offering rewards for the capture of missionaries and believers. In fact, by the time this notice was written, no priests survived in Japan, but the authorities continued to publish such proclamations even into the 19th century.



Continued from Page 7

In the light of practical experience, the Jesuits opened their own Japanese-language school to train their newly arrived men. And as an aid to their educational and apostolic work, they imported a European moveable-type press in 1590, and this was to produce a selection of remarkable books during the next twenty-four years.

They brought out, for example, a detailed Japanese-Portuguese dictionary in 1603 — the first dictionary of the Japanese language ever to be published. A few years later there appeared the *Arte da Lengoa de Iapam*, the first methodical grammar of the language to be compiled. To help the language students and the boys in their schools, the Jesuits also printed abridged and simplified versions of the Japanese classics, such as *Ise Monogatari* and *Heike Monogatari,* as well as a translation of Aesop's fables.

As might be expected, the press also produced various religious books and devotional manuals.One particular book, in ominous anticipation, gives advice to the faithful on how to act in time of persecution.

Today the original copies of these books are extremely rare and are prized items in collectors' libraries. In the case of one publication, dealing with the lives of the saints, only one single copy is known to exist today. From the scholarly viewpoint, the products of the press are of great interest for they provide valuable information about the grammar and pronunciation of Japanese in the early seventeenth century.

This publishing work formed part of the missionaries' endeavor to adapt themselves as much as possible to the Japanese way of life and thought. The Jesuit Superior Alessandro Valignano, who visited both Nobunaga and Hideyoshi, insisted that the missionaries should try to live like Japanese. Jesuit residences were to have a special room set apart for the tea ceremony, traditional etiquette should be observed at all times, and no effort was to be spared to master the Japanese language and speak it in its purest form.

As a Spanish merchant noted in reference to the Jesuits, "They so imitate the Japanese that they wear their clothes, speak their language, eat like them on the floor without cloths, tables or napkins. Nor do they use their hands but eat with a small stick, observing the same ceremonies as the Japanese do themselves."

This ideal of cultural adaptation was realized in the case of a number of talented men; how far it was realized throughout the mission as a whole is less easy to determine. Yet the fact that seventeenth-century Portuguese, Spaniards and Italians were making a genuine effort to drop their European ways and adopt Japanese customs was remarkable in itself, even though they may not have succeeded as much as Valignano had hoped.

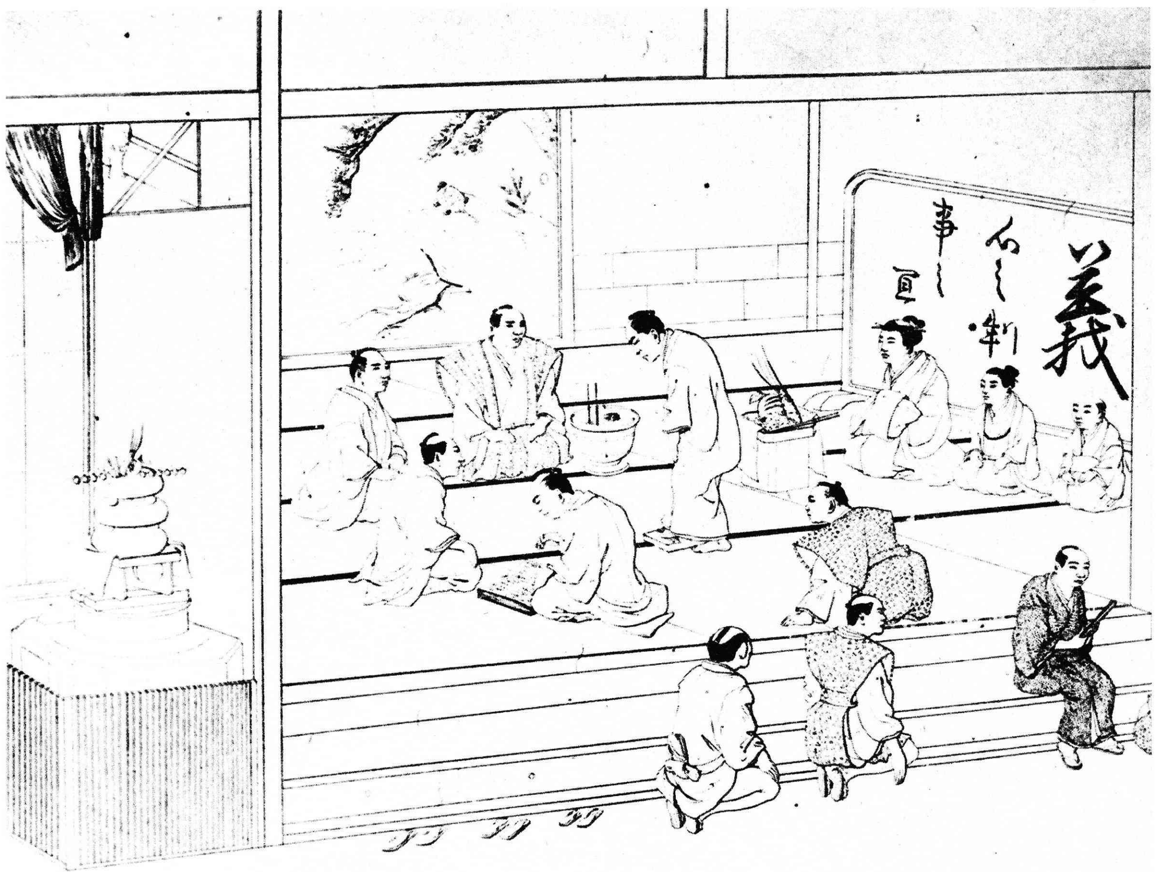
Ieyasu postponed the decisive blow against the missionaries until the end of his life. In 1614 he ordered all the missionaries to leave the country and go into exile in Macao and Manila. This time the edict was no empty threat, and the authorities did their best to see that it was closely obeyed. In all about a hundred missionaries were obliged to go into exile, and with them went to Manila the outstanding Christian daimyo Takayama Ukon, who had preferred banishment rather than renounce his religion.

But some fifty missionaries managed to remain in the country and continue their work underground. Their number was increased from time to time by reinforcements smuggled into Japan in disguise. But their number was also relentlessly decreased by arrests, imprisonment, and execution. By decree the practice of Christianity was strictly forbidden and savage penalties were inflicted on those who were found sheltering priests. In the beginning the punishment was death, but when it was realized that martyrdom tended to encourage rather than dismay the Christians, officials had recourse

A metal "fumi-e" (tramping picture), depicting Our Lady and Child, framed by the rosary. As may be seen, the features of this "fumi-e" have been worn away by such use. (Tokyo National Museum).



The rite of "e-fumi," as depicted in an old European print. In the center of the room sits a municipal official observing a man placing his foot on a religious plaque to prove that he is not a Christian. In the foreground another man makes an entry into the register.



to torture in an attempt to induce apostacy.

In and around Nagasaki the practice of *efumi* was introduced, whereby people were periodically required to trample on a sacred Christian plaque depicting Christ or Our Lady; those declining to do so were hauled off to jail and tortured.

By this time both Dutch and English merchants had arrived in Japan, and although they lost little love for Catholics, they could not restrain their pity and compassion for the persecuted Christians. Richard Cocks, the head of the English trade delegation, makes frequent references in his diary to crafty "papistecall jesuites." Yet when a destitute friar approached him in 1615 and appealed "for God's sake to geve hym somthing to eate." The kind-hearted Cocks could not withhold his charity — "So, after he had eaten, I gave hym 15 *mas* in plate; and soe he departed. . . ."

It was Cocks, incidentally, who, among the many European eye-witness descriptions of the persecution, artlessly penned the most moving account when writing back to England.

"This Emperour (Tokugawa Hidetada, son of Ieyasu) is a great Enemy to the name of Christians, especially Japans, so that all which are found are put to death. I saw fifty five martyred in Miaco (Kyoto), at one time when I was there, because they wold not forsake their Christian Faith, & amongst them were little Children of five or sixe yeeres old burned in their mothers armes, Crying out, Jesus receive their soules."

There is no lack of other reports — English, Dutch, Spanish, and Portuguese — which describe in full and painful detail the terrible sufferings of the faithful during this period. Many Christians yielded, especially when they had to suffer the torture of the *ana-tsurushi,* that is, being hung head down into a pit. As one Christian recounted from his own personal experience, the severity of this torment surpassed all others. Even some missionaries, who had come halfway around the world to preach Christianity in Japan, broke down within a few hours of being exposed to this agonizing torture.

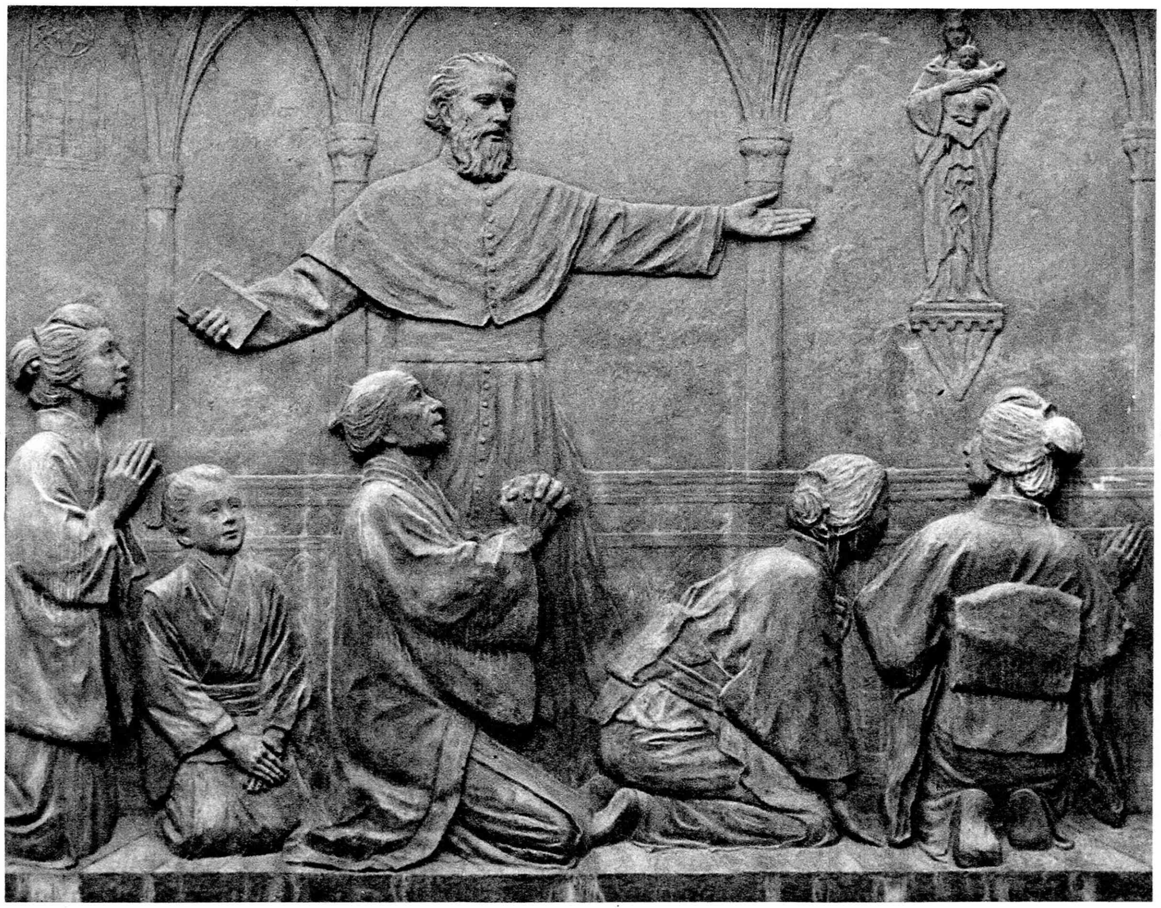
Yet in many such cases the victims preserved their religion in their hearts and only outwardly conformed in order to spare themselves and their loved ones from further degrading and prolonged suffering.

The final blow against the Christians took place in 1637 when some peasants rose up in revolt at Shimabara, in Kyushu, against the inhuman conditions imposed on them by the local daimyo. Many of these peasants were Christian, and what started as a social protest ended as a religious demonstration. The rebels barricaded themselves in Shimabara Castle, and government troops had to wage a difficult and costly campaign before the fortress could be stormed and the starved defenders put to death.

The incident prompted the third Tokugawa shogun, Iemitsu, to redouble his efforts to wipe out Christianity, and the xenophobic ruler decided to cut all ties with the outside world and plunge Japan into complete seclusion. The English had left Japan in 1623, and the Spaniards had gone in the following year; the Portuguese were thrown out in 1639. When Macao sent an unarmed delegation in 1640 to plead for a resumption of trade, the Nagasaki authorities executed

Continued

Right: Oura Church in Nagasaki, built in 1865, is the oldest Christian building in Japan; the church is now designated as a National Treasure. It was inside this church that the secret Christians first approached Fr. Bernard Petitjean and told him of the survival of Christianity in Japan.
Below: A modern bronze plaque, in Oura Church, depicting the first meeting of Fr. Petitjean and the secret Christian believers in 1865.



seventy members of the party and sent back a dozen sailors to Macao with the warning that further visitors would suffer the same penalty.

And so the policy of *sakoku*, "closed country," was introduced — no foreigners were allowed to enter, no Japanese allowed to leave.

There was an exception, however. The Protestant Dutch, who had no connection with the Catholic missionaries, were permitted to remain in the country and continue a limited trade. But so great was the paranoia of government officials that when the Dutch raised a new warehouse at Hirado in 1640, and, as a matter of course, added an inscription bearing the date, they were ordered to tear down the entire building at once as the date was written according to the Christian era.

The Dutch were then told to transfer to Deshima, a small artificial islet built off the jetty of Nagasaki. Guards were posted night and day at the bridge joining the fan-shaped settlement to the mainland in order to prevent foreigners from leaving and unauthorized Japanese from entering. There, for two centuries, the Dutch merchants, usually about a dozen at a time, dragged out a lonely, frustrated existence, allowed to travel from the narrow confines of their prison only once a year to go to Edo (Tokyo) to pay their respects to the Tokugawa shogun.

The persecution continued without respite. Notices were posted offering cash rewards for information leading to the arrest of missionaries and believers. Two or three missionaries managed to escape the vigilance of the authorities and were still working in secret during the 1640's. What became of them in the end, nobody knows. In the same way, the number of the faithful dwindled. Strict police surveillance was maintained, and spies and informers were ever active. The policy of neighborhood responsibility discouraged people from turning a blind eye to the presence of Christians living in their midst, for not only believers but also their non-Christian neighbors were held liable for collective punishment.

By the 1660's the authorities could be satisfied that Christianity had been wiped out in Japan. But careful precautions were still taken, and the annual Dutch ship to Deshima was searched from top to bottom to prevent any attempt to smuggle Christian propaganda into the country. Cut off from the outside world, Japan doggedly continued to enforce its policy of self-imposed national seclusion.

Thus ended the first period of Christianity in this country. It was, for the missionaries and laity alike, a period of great success and failure, sorrow and joy. Perhaps in a way the political and social structure of Japan doomed the first introduction of the religion from the very start. As noted already, the Christian message was, rightly or wrongly, considered subversive to the traditional pattern of Japanese society, and anything harmful to society must in the long run be destroyed.

It was a period of wasted opportunities when Portuguese and Spanish missionaries engaged in petty, only too human, squabbles among themselves, and then manfully went to the stake in witness of their religious beliefs. It was a period of uncertainty and change in Asia with the expansion of the European colonial powers. The Japanese had before their eyes the example of the Philippines and South America, and viewed European intrusion with an understandable suspicion, although, in fact, the possibility of a successful Western take-over in Japan did not exist. Nevertheless, this unfounded fear was always there to act as a brake on Japanese-European relations.

As regards the early history of the Japanese Christians, two diametrically opposed approaches may often be found. There is the one extreme that dismisses conversions to Christianity as purely superficial and brought about solely at the command of a lord or through a desire for foreign trade. The other view sees all the Christians as heroes, without any discord, rivalry, or weakness among them.

As is the case in the history of most human endeavor, the truth lies somewhere in the middle. The missionaries and the lay people were only human and possessed the usual quota of human failing. It is simple, but unfair to find fault, by taking advantage of the wisdom of hindsight, with missionary enterprise of those times. One must be careful not to judge seventeenth-century men by twentieth-century standards.

If there were failings in the Christian community, there was also great heroism and, in countless cases, a readiness to suffer imprisonment, exile, and death rather than abandon one's religious convictions. Never has a Christian church had to pay so heavily for its beliefs.

The Christian community was thus wiped out — or so at least the Japanese authorities believed. As no news was allowed out of Japan, this was the general belief in Europe as well. But such was not the case. When

Westerners were allowed back into Japan once more in the 1860's, a few Catholic priests managed to enter the country to minister to the foreign community of diplomats and merchants.

One of these priests was the Frenchman Bernard Petitjean, and in his Nagasaki church one day in 1865 he met a small group of peasant women. They first questioned him about his religious beliefs and then, weeping, confessed to him that they too were Christians.

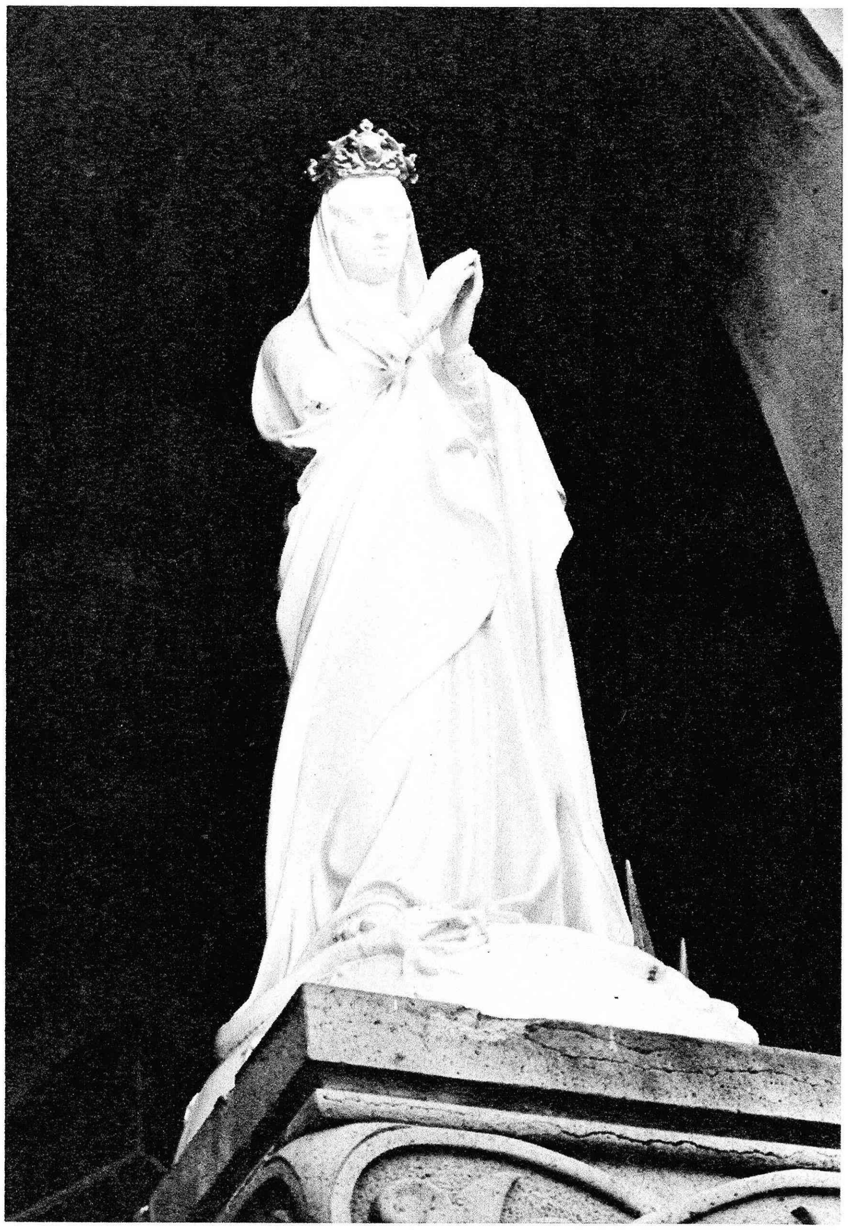
And so the amazing story of the secret Christians, who had tenaciously clung to their religion for more than two centuries, gradually came to light. On further investigation, small clusters of such Christians were discovered in the mountainous districts of Kyushu and on the small neighboring islands. The Christian message had been carefully handed down from father to son through eight or nine generations. A special village official was appointed to administer baptism, another was in charge of the church calendar and announced the different feast days. Prayer meetings were held at night behind locked doors, statues and rosaries were hidden away under the floor. Statues of the Buddhist deity Kannon were used to represent Our Lady.

Inevitably, in the course of two centuries cut off from the outside world, the Christian beliefs of these uneducated farmers and fishermen had absorbed Shinto and Buddhist elements, but in most cases the essentials of Christian teaching still remained. Once they had the opportunity and freedom of worship was guaranteed by the government, about half of the so-called Old Christians established contact with the returned missionaries and rejoined the visible Church.

Others, however, hung back for various reasons and today there exist small communities of Old Christians who continue to chant their prayers in garbled Latin and, psychologically conditioned by long persecution, still regard outsiders with suspicion. On the Kyushu island of Ikitsuki, for example, it is reckoned that about ninety per cent of the inhabitants are Old Christians.

Such is the story of the first period of Christianity in Japan — a story as colorful and remarkable as can be found in any work of fiction. It was a period of great and heroic endeavor, and it remains to be seen whether the Christians of the second period in Japan have been, and will be, able to equal and surpass the example and faith of their coreligionists in the sixteenth and seventeenth centuries.





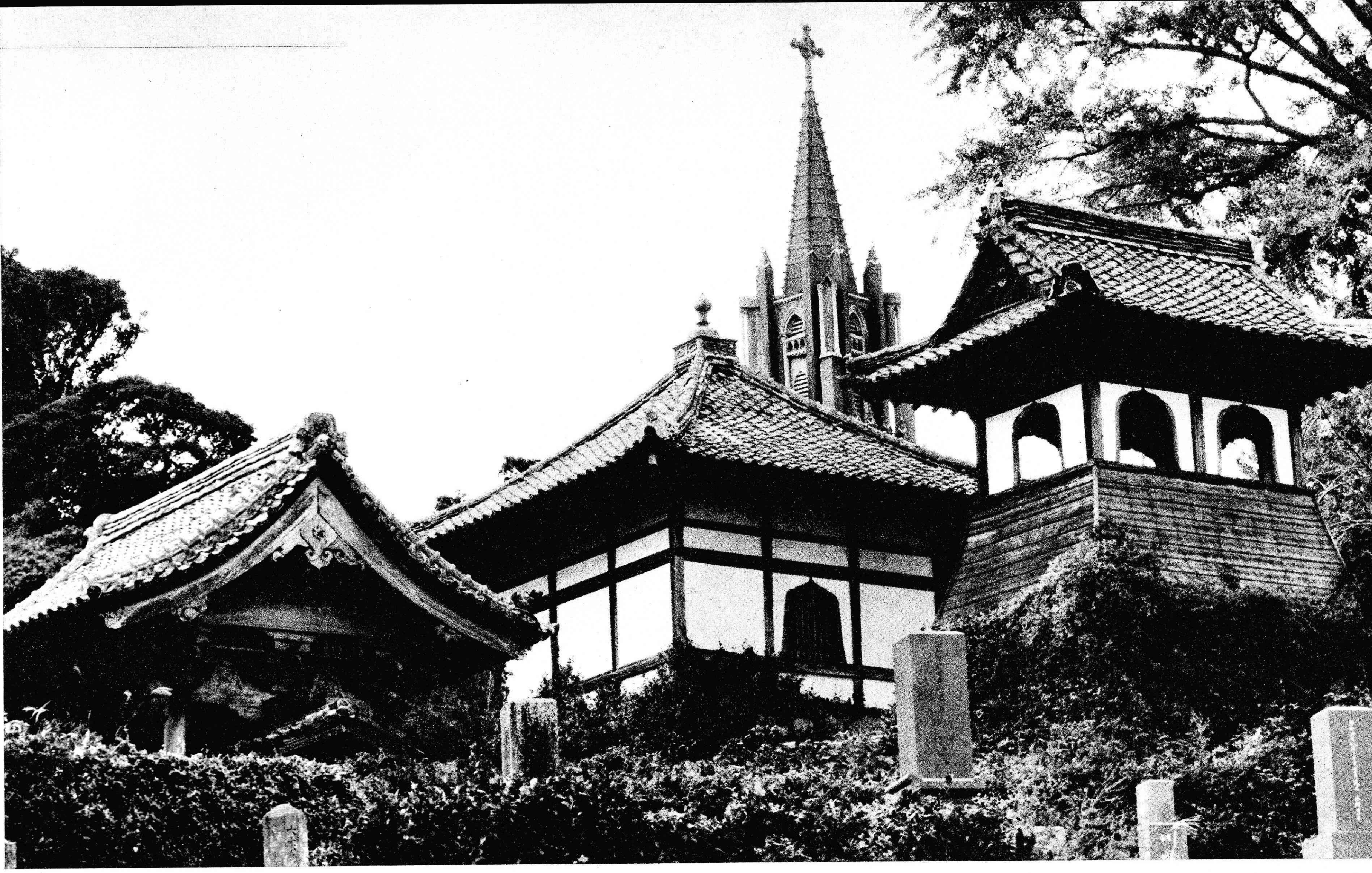


Above: Statue of Our Lady in the porch of Oura Church, Nagasaki. The statue was presented by France to commemorate the discovery of the secret Christians. Right: The church at Sakitsu on the Amakusa Islands. The church, built in 1933, is the main building of the fishing community.



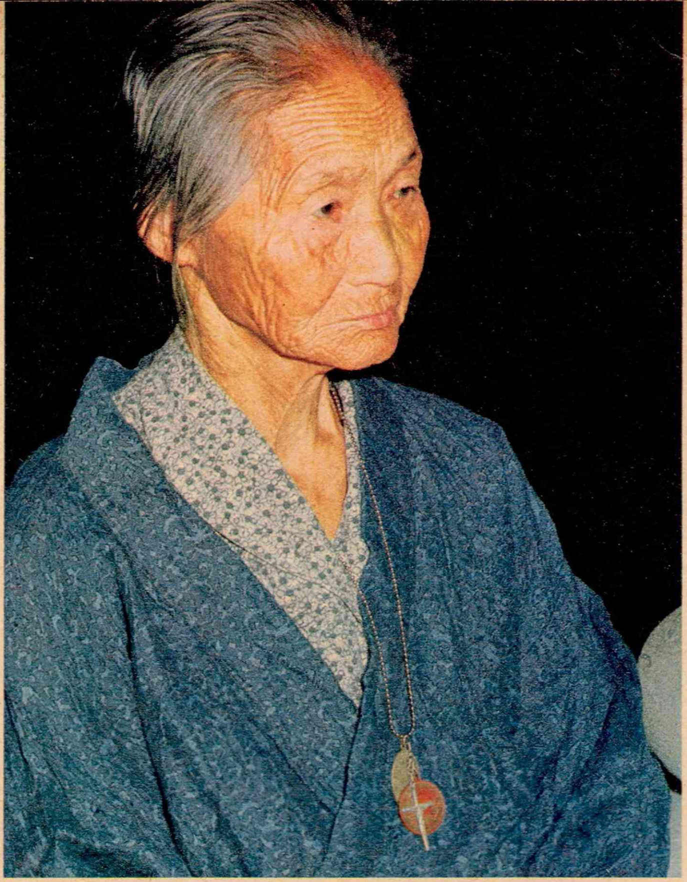


A Catholic cemetery located in a remote district on Fukue-jima, one of the Goto Islands to the west of Kyushu. Some of the memorial stones date from the last century.





Above: The Church of St. Francis Xavier and the neighboring Buddhist temple on Hirado Island. Many of the secret Christians were found in this region. Left: Stone statues in the garden of Urakami Cathedral, Nagasaki. In the atomic blast in 1945, the statues were damaged; the cathedral itself was totally destroyed.



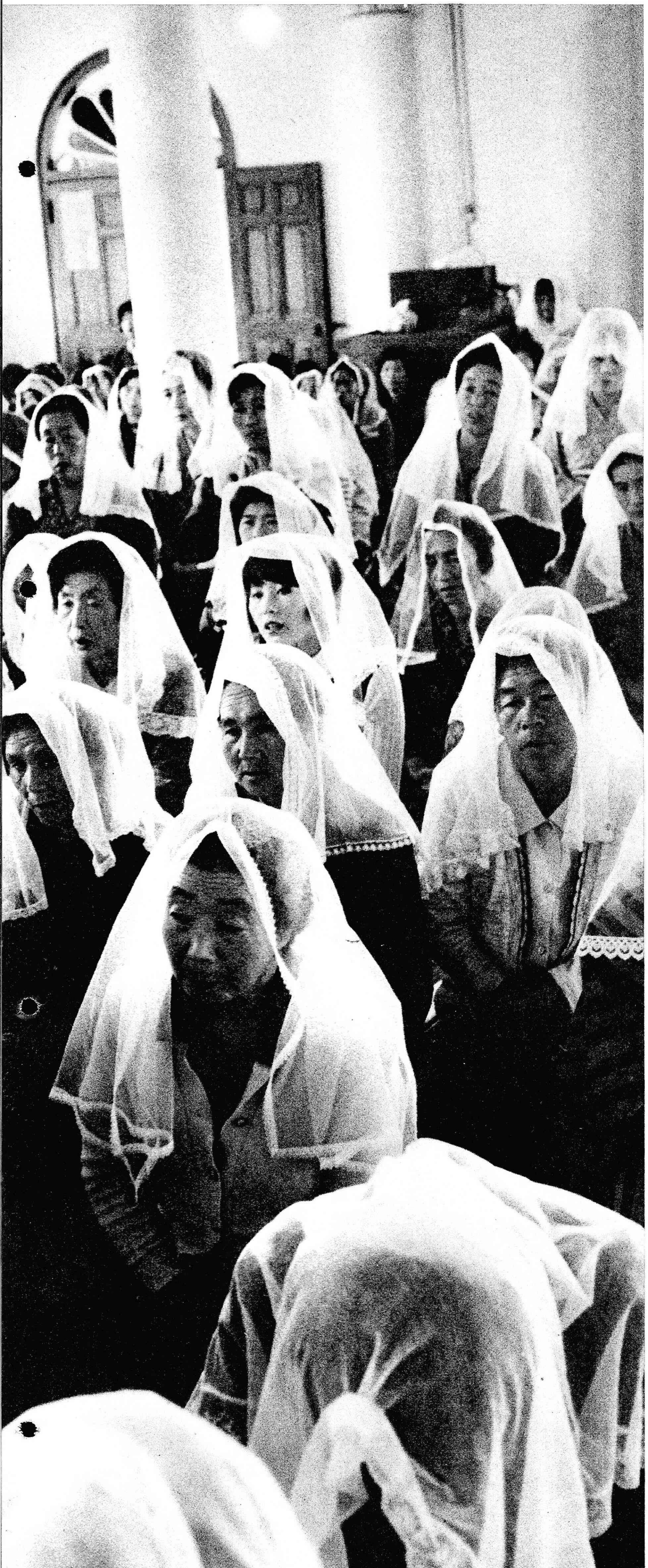
Everywhere in Goto Islands, one notices pointed spiers and towers of churches and chapels. A visit to any one of these gives a clear idea of how strongly and deeply the Christian religion has been imbedded in the life of the people of the islands. Right and below photos were taken at Aosagaura Church on Nakatoshijima, one of the Goto Islands. (Photos by Kimio Ito). Opposite page: Oe Cathedral on Amakusa Island. (Photo by Atsushi Kayada).















Scenes from Sunday Mass in Himosashi Church on Hirado Island. Of the present population of 30,000, about half are Christian believers. Christianity was first introduced into this region in the 16th century and has been continuously preserved since that time.





Left: A scene from Sunday Mass in Himosashi Church on Hirado Island. During the services men and women kneel in separate parts of the church.

Above: The meeting of visiting Portuguese merchants and resident missionaries at Nagasaki, as depicted in a "nanban byobu." In the upper part of the screen, the interior of the Jesuit residence is shown. (Nanban Bunka-kan Museum, Osaka).

Wine Drinking a New Ferment in Japan

The Japanese people's life has become further Westernized in recent times parallel to the rapid growth of national economy and the stepped-up interchange between Japan and other countries. This is especially the case with their eating habits, to say nothing of housing and fashion. As a consequence, beer and whisky are increasingly drunk in Japan in addition to traditional sake. Per capita consumption of whisky and beer now stands at 29.1 and 103 liters, respectively, a year (as of 1971), and continues to swell without letup.

Oddly enough, however, wine, very much loved by Westerners as a key element of their meals, has so far not endeared itself to the Japanese palate. Per capita wine consumption in Japan stands at a mere 0.35 liter (including sweet wine) a year (as of 1971). Even though the more than 100 liters of consumption among the Frenchmen and the Italians is acknowledged as exceptional, Japanese wine consumption is very small compared with six liters in the United States and three liters in Britain. One of the reasons is that domestic wine production has so far been limited in quantity for lack of land suitable for grape growing. Moreover, only costly high-class wines used to be imported. This spread the notion among the Japanese public that wine is a very expensive beverage and, therefore, it was enjoyed only by small numbers of people.

In the past several years, however, there has been a steep rise in the Japanese people's demand for ordinary wine, boosting consumption of both imported and domestic wine. For the Japanese have found that wine matches with their Westernized meals very well. Wine is no longer limited to any particular circle of people, and the custom of enjoying wine with meals is spreading among the Japanese people.

Meanwhile, the general public is showing a keen interest in everything about wine. Suntory, one of Japan's major wine makers, holds a special seminar dubbed "Wine Academy" to provide the consumer with wide-ranging knowledge about the beverage. A host of people took part in this year's course held late in September, which included the sampling of the world's representative wines (such as Bordeaux, Burgundy, Rhine, Moselle wines), lectures on viticulture and wine brewing, and discussion meetings with wine experts regarding vintage, wineries and manners of wine drinking. The course is designed to let the consumer enjoy wine better with a correct knowledge. It is generally said that red wine is for meat dishes, and white wine for fish and fowl dishes. But people have come to enjoy wine freely in their own ways without being bound by such a rule.

In a move to sustain the "wine boom," Japanese wine makers are also importing a large variety of foreign wines, ranging from high-class chateau wines to ordinary wines. At the same time, they are bent on boosting their own production through expansion of vineyards, quality improvement and import of grapes. In 1972, Japan imported 3,150 kiloliters of foreign wines and produced 9,500 kiloliters, showing a big jump from 1,460 and 6,500 kiloliters, respectively, in the previous year.

At department stores, shelves in the beverage section are filled with a large variety of wines — products of France, Germany, Spain, Portugal, etc. as well as domestic wines. At high-class hotels and restaurants, guests can consult "sommeliers" on the selection of proper wine. Wine consumption in Japan is still relatively small, but the current "wine boom" is showing signs of taking root instead of being a passing phenomenon.

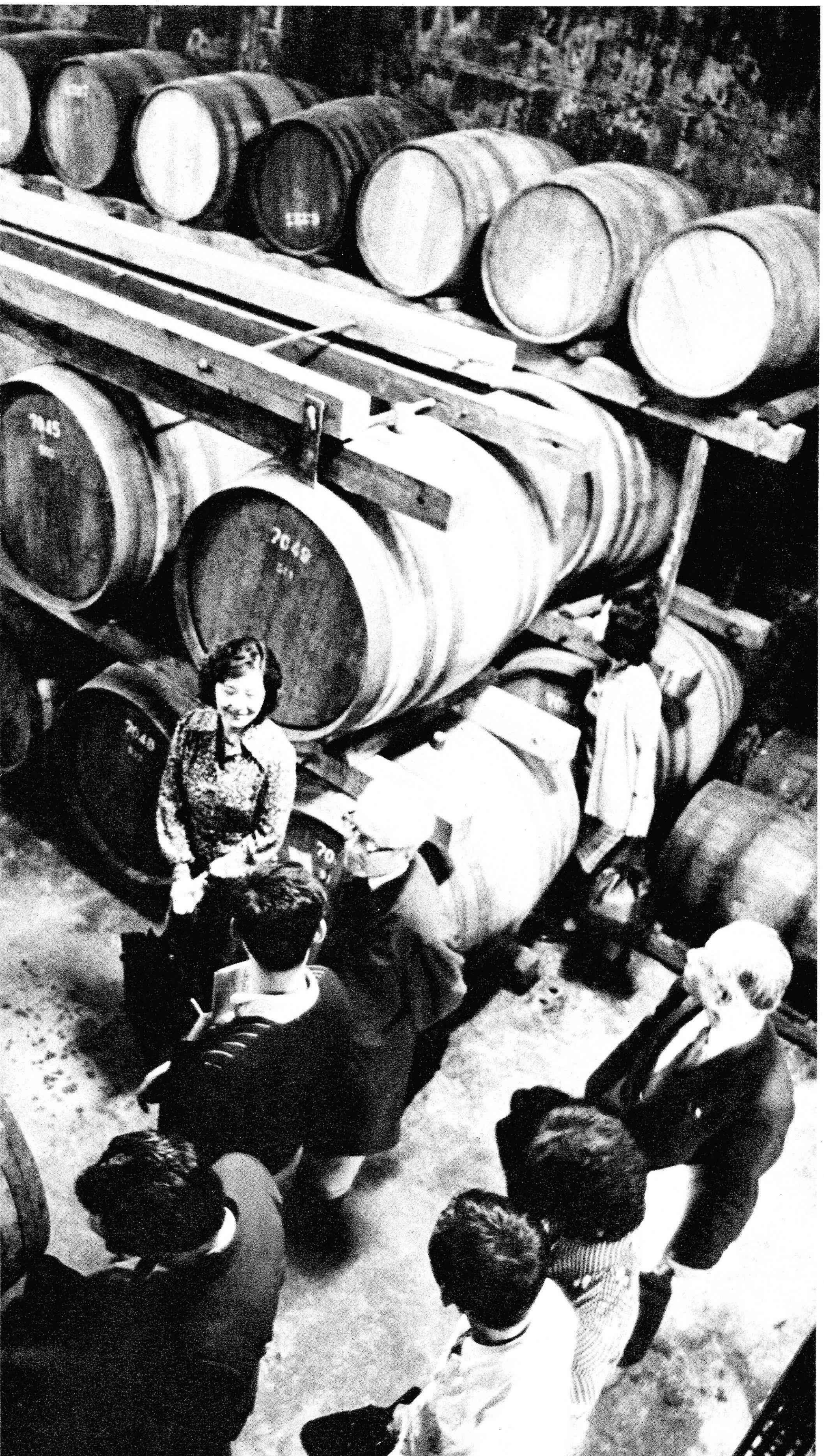


Photos by MASAMICHI SUMIYOSHI

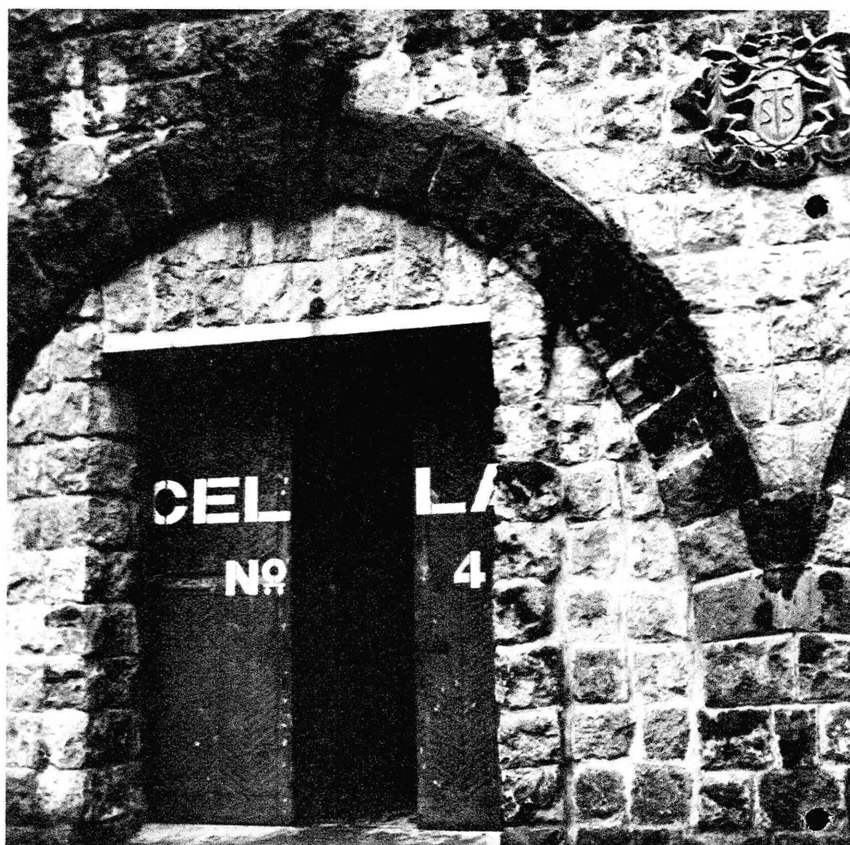




Participants in "Wine Academy" harvest grapes at the vineyard and crush them with feet and poles. Here, more than 5,000 varieties of grapes are grown.







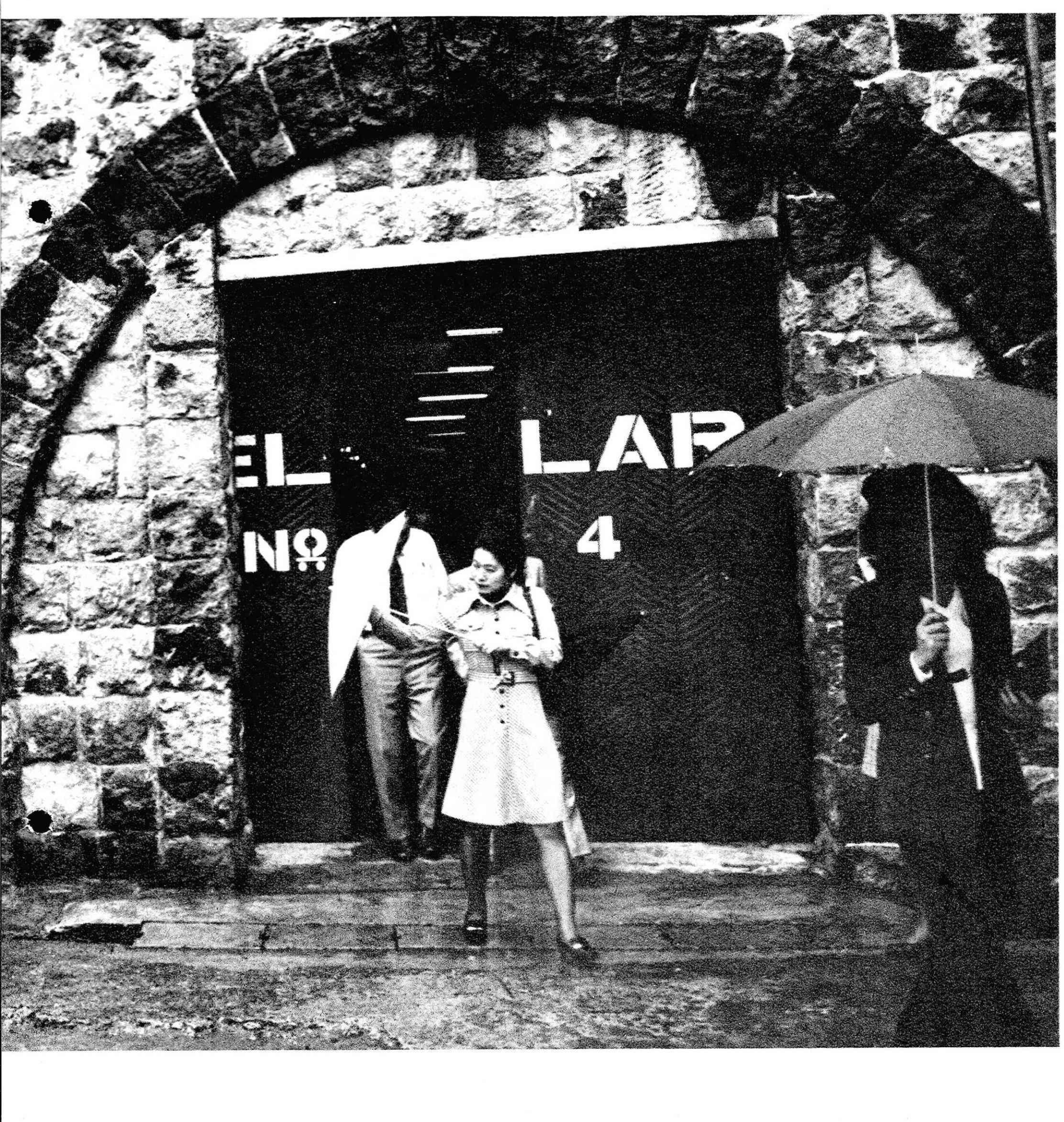
Above and right: Yamanashi Winery is the Orient's biggest vineyard covering an area of 150 hectares. It harvests about 1,200 tons of grapes a year and has brewing, distilling, storing and bottling facilities for production of wine and brandy.

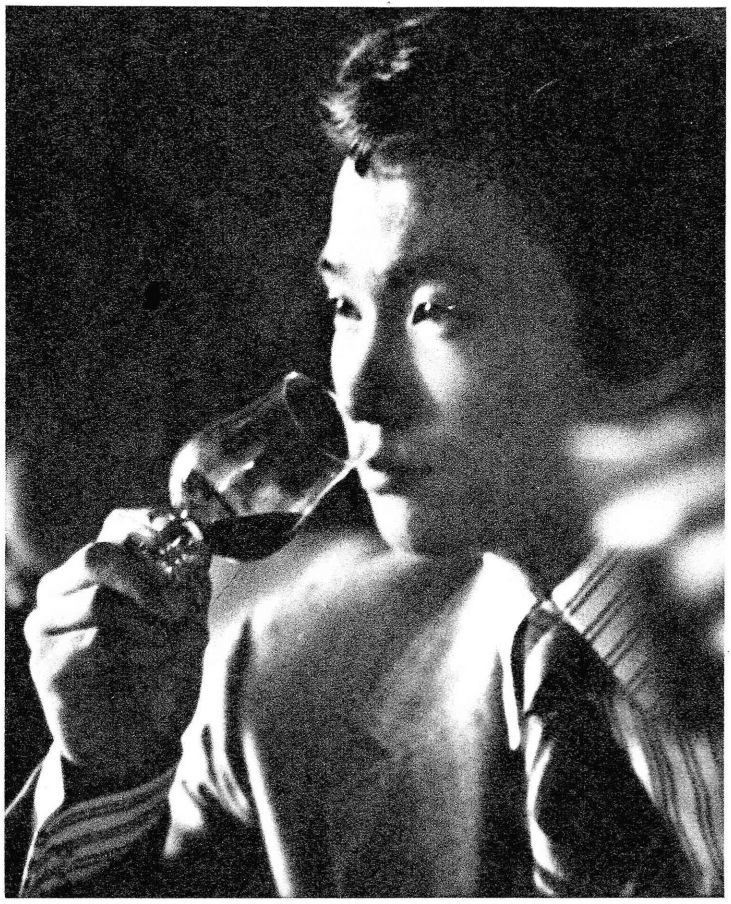


Left: A discussion meeting with connoisseurs on the general subject of wine. Fitting answers are given to questions from seminar participants.



Above: Lectures are given with the aid of films and slides to make them easily understandable even for those who are beginners in wine tasting.





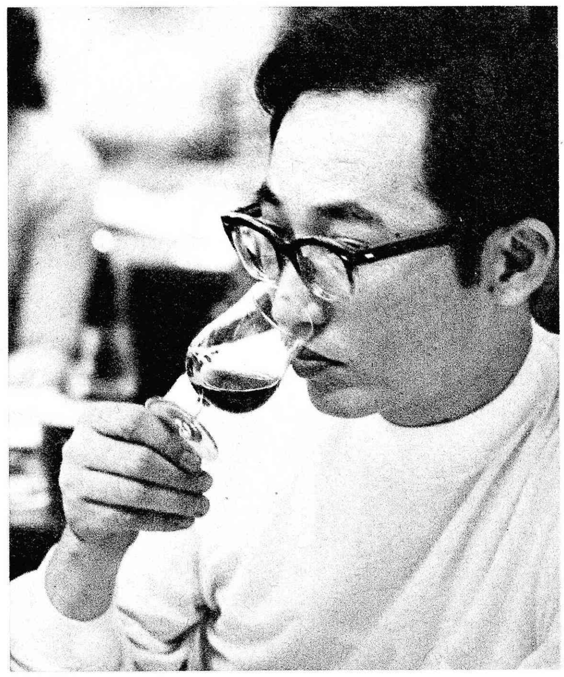






Sampling of world-famed wines, such as Romanée Conti, Tokaji aszu Esszencia and Chambertin. Participants enjoy the richly characteristic taste, aroma and color of these choice products. Right: The store pictured here has a permanent stock of 600 different kinds of wine, both domestic and imported.






The Japanese Paradox

By HIRO MUKAI



JAPAN is a land of inconsistencies, a feature that may be attributed to the fact that the Japanese, as a people, are not concerned basically about consistency. This is a point that creates confusion in the mind of the foreigner who attemps to understand Japan and the Japanese, and contributes to the embarrassment of the Japanese who wishes to introduce his country to peoples overseas. Visitors from the United States, Britain, Australia and other parts of the world have remarked that they found the Japanese not merely inscrutable, a quality for which they had already acquired a reputation, but unpredictable in their actions too.

I have been confronted with innumerable questions about this aspect of Japanese life in the course of the many years I spared in trying to cultivate a broader and deeper knowledge of my country and fellow countrymen among foreigners, and particularly in the relatively recent ten years when I lectured on Japanese language and literature at the Australian National University in Canberra. Moreover, on many occasions, I realized that I did not qualify as an objective commentator since I had not been a casual bystander, but had become one of the participants in the sense that my behavior involved the sort of contradictions that were puzzling the questioner.

Perhaps the Metropolis of Tokyo is symbolical of the Japanese paradox. Only a few steps from the mainstreets lined with modern structures boasting automated facilities and showy stores dispensing lavish ranges of fashionable merchandise, one may find damp, dark alleys hemmed in by cramped, squalid buildings that serve concurrently as places of business and living quarters. Just a few minutes after gazing at the imposing edifice of a newly-built Christian church, one may come upon a weather-beaten, roughly-carved stone image of *jizo*, a guardian deity of children, as it stands almost concealed by the raw up-to-date constructions on either side.

Tokyo's 8,830,000 population, which makes it the largest city in the world, includes many persons who seem to live in two worlds, shifting from one to the other with the temporal transition from day to evening. For instance, the college-educated young woman whose work involves the processing of computerized data might, upon leaving the office in downtown Tokyo, take a subway train to a shopping or amusement quarter and join a long queue of people, including many young men, to wait for her turn with the fortuneteller who plies his trade in the shade of the shuttered entrance to a building off a crowded, neon-lighted sidewalk. Later, facing him across the small folding table on which are arrayed his paraphernalia such as divining rods, flashlight and magnifying glass, she is apparently unaware of any incongruity between her smartly matter-of-fact suit and the man's traditional cloth cap and *kimono*, as she awaits his advice on what she should do about the marriage proposal that an intermediary is urging on her through her parents.

In a dimly-lighted boarding-house room, a university student sits at his desk and writes impatiently as he half listens to the old military songs blaring from his transistor radio. He could be the student activist who, merely a few hours earlier, manned a barricade to lock out 'reactionary' university staff or hurled bitter invectives at 'militaristic capitalists.' Now, however, he is writing applications to a leading steel manufacturer, a well-known pharmaceutical company, an active trading firm and a successful advertising agency, seeking a job upon graduation next year.

The young businessman who attended a postgraduate course at Harvard and is regarded generally as being a model of the new, forward-looking executive. His mode of relaxing at home in the evening might be exactly the same as his father, and his grandfather, except for the added convenience of modern appliances such as air conditioner, electric refrigerator, electronic oven, juicer-mixer and television set. Having changed into a *kimono*, he sits cross-legged on a cushion in a *tatami*-floored room, and his wife serves him in a subdued manner that reflects a timid respect. Once home, the urbane gentleman, the affable 'Prince Charming' in the eyes of the girls at his

office, has become an old-type patriarch, whose every whim must be obeyed immediately and without any argument.

The bank manager who had turned down applications for housing loans as being 'too risky,' that afternoon, might, at eight o'clock, be about to start out on a round of 'safe' bars and nightclubs, having finished a cozy meal with some business acquaintances. The prime mover of a Parent-Teachers Association, and a leading advocate of decisive steps to stop the corruption of the morals of the young, might be ensconced in one of the compartments at a Turkish-bath establishment, indulging in the seamier pleasures offered by the masseuse, a teen-ager.

The Assistant Professor in French Literature at a first-rate university might be found working late in the library as he adds the finishing touches to his manuscript. Hopeful that this essay on the evils of industrial pollution will satisfy the magazine editor who wanted him to write something interesting, he lets his thoughts wander, and pictures himself as a regular commentator on social problems on a television program.

Probably the very fact that Japan presents the facade of a modern, westernized, highly efficient nation, while actually retaining many of its conventional and traditional cultural attitudes, which frequently lead to irrational or inefficient conduct, excites irritation and uneasiness as well as bewilderment in other nations. Without doubt, it has caused much misunderstanding among foreigners, particularly Americans and Europeans, who were apt to pick out aspects here that resembled those in their own countries and to presume a greater general similarity than really existed. In connection with this, I can recall to mind a number of occasions on which I heard a foreigner accuse the Japanese of being deceitful, devious, dishonest, furtive or insincere. An extreme case concerns the specialist on Japanese affairs, who developed a delusion that the Japanese had contrived a conspiracy to hide their real thoughts, their true motives and aspirations, from the Western world. He harped repetitiously on the need to discover what made the Japanese 'tick.' Conceivably he would have avoided much of his frustration if he had been more open-minded and taken a more flexible approach to his studies of Japan and the Japanese. His chief weakness lay in his inability to entertain the possibility that some nation might not be concerned about consistency, that it might be happy to respond to matters as they occurred, in ways that supposedly met the immediate situation most satisfactorily.

This article is not intended to be an apology or excuse for the manner in which we Japanese behave. Nor is it an attempt to offer any justification or explanation, though I may touch incidentally upon some tentative suggestions as to plausible causes that could underlie the Japanese paradox. My main purpose in writing this is to set forth a number of phenomena that strike me as being marked manifestations of the Japanese lack of consistency, and by so doing, to alert casual observers and more serious students to the need for detailed and patient examination and study before the most incipient step in formulating a conclusion. I am aware, however, that I shall perforce be drawing a number of generalizations on account of the limitations of space and the magnitude of the subject.

SOME commentators and journalists have pointed out that when a Japanese government office or economic organization provides the nation's business circles with recommendations or guidelines, the response that is usually shown by the leaders of the companies concerned consists of endorsement of the premises and disagreement or reservation concerning the specific measures advocated. In other words, although the top executives concur in regard to the principles set forth, they are hesitant about committing their firms to the actual enforcement of the measures based on those principles.

As a matter of fact, the foregoing discloses a pattern of behavior that is common to almost every stratum and sphere of Japanese society. It has been described as 'the discrepancy between the principle involved or invoked and a person's real motive or intention.' More explicitly, this is revealed in cases where, for example, a person assumes the pretense of acting on an enlightened principle, though actually his motive is more selfish. In such cases, the person knows what he ought to have done, and frequently resorts to some excuse or subterfuge to hide his real intention in doing what he did.

I am constantly intrigued by one aspect of television programs and magazine or newspaper articles that include interviews with members of the public with respect to some topic, which may range from food prices to pornography, from baby care to international politics, depending on the occasion. It is the fact that so many of the persons interviewed apparently know all the right answers. For instance, housewives will stress the need for consumers to exercise self-discipline and shop selectively in order to thwart the retailers who take advantage of the inflationary trend and mark up their wares unreasonably. They will point out volubly the disastrous effects of panic shopping and hoarding.

Then, however, I begin to wonder how many of these people are actually acting in ways that are compatible with their replies. Let me take as an example the mother who was critical about the emphasis that was being placed on preparations for entrance examinations. She contended that children should be given plenty of time to play and to broaden their interests, and that it was wrong to force them to devote their time so assiduously in the higher grades of elementary school or in junior high school to the goal of entering a 'good' junior or senior high school. Still I wondered whether this mother really allowed her own children to spend their time as freely and naturally as she asserted. I was bothered by a feeling that, in fact, she might be urging them to concentrate on their studies.

Perhaps I am cynical, but I cannot overcome a haunting suspicion that many of these people are merely replying in the manner that they believe is expected or required of them. This is one reason why I tend to be skeptical over the real efficacy of surveys that are conducted by means of interviews or questionnaires. On the whole, the average Japanese has an immense capacity to sense the kind of answer or response, which the individual or organization conducting the survey seeks or anticipates. Consequently, depending on whether the respondent's disposition is accommodating or contrary, his reply is liable to be framed in a form that is corrobative or contradictory. In either event, it frequently fails to be an authentic disclosure of the truth.

The discordance between words and actions can be noticed in public characters as well as private citizens. Indeed, it may be greater, and more perplexing, in the former. With respect to the Japanese Diet members, one point that impresses me is their extensive knowledge of the basic concepts pertaining to democratic government. Regardless of their party affiliation, they will, as individuals, emphasize the need for compromise, fair play, a spirit of give and take, broad-mindedness, objectiveness, a sense of responsibility to the people, and so forth. Listening to them speak, I always find it impossible to imagine that any of them would employ strong-arm methods to ensure or block the passage of a bill. They strike me as being an utterly different breed of men from those who wage uproars or squabble in brawls in the Diet chambers. Yet in the Diet, and under specific circumstances, they become persons motivated totally by party interests, tactics and strategy.

In an interview that appeared a few months ago in the magazine *Newsweek*, professor Chie Nakane of the University of Tokyo was quoted as saying, 'The Japanese way of thinking depends on the situation rather than principle... we Japanese have no principles...' This is a perfectly valid point, and a highly important one. Nevertheless it may have surprised quite a number of the magazine's readers, for many Japanese appear to have principles, at the first glance. One may even go so far as to say that an intensely significant

characteristic of the Japanese is the conspicuous presence of people who enunciate principles without adhering to them in their actions. At times, I have an impression that to most Japanese, principles are things that one learns and keeps in mind for discussion and ostentation, but should only be invoked and applied selectively and temporarily.

This means that the Japanese attitude toward principles differs strikingly from the West's. One indication of the dissimilarity was brought to light in the course of a Japanese journalist's interview with a statesman from overseas. When asked about his country's position concerning a matter that had recently assumed international importance, the visitor replied, 'Well, with respect to this issue, my government endorses the principle that the existing situation should not be changed.' The interviewer prefaced his next question with a highly significant remark, saying, 'Then I take it that your government will adopt a fairly flexible attitude in negotiating the issue.' He had assumed that the use of the expression 'endorses the principle' implied a willingness to work out a compromise. This clearly disconcerted the person interviewed, for he rephrased his answer, taking pains to explain candidly that his government would not agree to any change as far as this issue was concerned, and that its posture would be inflexible.

I believe this incident demonstrates saliently the gap between Japan and the West in regard to principles. According to the Japanese outlook, a principle does not differ much from an idea or a notion, and is adopted or discarded to suit immediate needs. In fact, some people have been tempted to state figuratively that a Japanese principle was something that could be activated or deactivated at will, in an instant.

FUNDAMENTALLY and historically, the Japanese indifference to consistency can be traced to a 'particularistic' tendency, an interest in specific situations or relationships rather than the universal. When one examines Japan's early mythology, one finds few myths that touch upon universality. Very little is mentioned about the universe, and the *kojiki* (Record of Ancient Matters), for example, describes the origin of the *kami* (divinities) and the world quite simply, in the following manner:

> 'At the time when Heaven and Earth first parted, three Divinities were formed on the Plain of High Heaven. . . . They were all born of themselves, and then hid.
>
> 'Later, when the Earth was young and like floating oil, moving like a jellyfish, two Divinities were born from something that sprang up like the shoot of a reed. . . . They were both born of themselves, and then hid.'

The *Kojiki,* cited above, and the *Nihongi* (Chronicles of Japan) were compiled in A.D. 712 and 720 respectively, and as the oldest extant annals, constitute the two main written sources of Japanese mythology. It is likely, however, that they were produced with specific aims other than to set down a general record of the past. Views have been professed that the former pursued the purpose of establishing the orthodoxy of the Emperor by settling the Imperial genealogy conclusively and authenticating the Shinto legends, which were the source of the ritual and foundation of the state, and that the latter was motivated by a vivid consciousness of the status of Japan as a country facing others, and sought to enhance national prestige in order to strengthen its position in negotiations with China and Korea. Such an interpretation affords valid grounds for the former being written in Japanese, and the latter in Chinese. The national language would have been the natural choice for a domestic audience, while the use of the Chinese language would have benefited overseas readers, besides providing evidence of Japan's cultural attainments.

Early Japanese songs and ballads suggest that the objects of worship for the ancient Japanese were mostly things that had either a direct bearing on their lives as a farming race or a close connection with their physical environment, and thus included human beings, birds, beasts, trees, plants, seas, and any other things that were awe-inspiring or impressed people as possessing superior powers or beneficial effects. Here again, one can observe particularistic qualities since these *kami,* as they came to be referred to later, were worshipped for specific capacities or merits. Consequently it is not surprising that Japanese mythology lacks an omnipotent or omnipresent *kami,* and that one faces difficulty in establishing definitively the hierarchical structure of the myriads of divinities that supposedly existed. This was probably a quality that facilitated the mixture of Shintoism and Buddhism, which was accomplished in Japan.

The inclination to worship various *kami* for their respective functions or powers instead of embracing one deity as the Absolute appears to have persisted into the present day. On the whole, the Japanese attitude toward religion is easygoing. This manifests itself as a form of indifference except on special occasions such as, for instance, weddings and funerals, which call for religious ceremonies. It is also revealed in a somewhat apathetic tolerance toward other religions, denominations and sects. Apart from a few exceptions, Japanese religious bodies are not disposed to exclusivism. A notable illustration of this point is furnished by the table below, which sets out the number of religious adherents (members of religious organizations incorporated and under the jurisdiction of the Ministry of Education) and the total population of Japan. It can be seen that the total number of believers exceeds the total population by a little over 54 per cent, which means that a fairly large number of Japanese embrace more than one religion, denomination or sect.

Number of Believers and Total Population

Believers:[(1)]		157,187,036
Shintoism:	69,561,727	
Buddhism:	78,389,309	
Christianity:	744,295	
Others:	8,491,705	
Total population:[(2)]		104,660,000

Sources: 1. Cultural Affairs Division, Cultural Affairs Agency. Figures shown as at December 31, 1971.
2. United Nations estimate as at July 1, 1971.

Here, I shall introduce a personal experience that may cast further light upon the difference between the Japanese and the peoples of the West in their attitudes toward religion. When teaching in Australia, I happened to use as a text for reading a prize-winning composition by a boy in elementary school. Entitled 'My *Kami* for Perseverance,' it can be summarized in the following manner:

> Having often been scolded by his mother for becoming bored easily and not sticking to his studies, the boy decides to make himself a *kami* as an aid in building up perseverance and mental concentration. He fashions a manlike object, using an old calendar, pieces of string and

other odds and ends. Giving it the name *'Kami* for Perseverance,' he always carries it with him in his shirt pocket, and finds that he is beginning to work harder and better.

One day, the boy forgets to take his *kami* out of his pocket when changing his clothes, and his mother puts the shirt, with the *kami* still in it, into the washing machine. As a result, the *kami* is reduced to a pulpous mess, and has to be thrown away.

The boy makes a new one, immediately; but this time, it is a much simpler affair, only a few pieces of paper bundled together with a string. Even so, it appears to serve its purpose, and the boy is able to concentrate further on his studies and get better marks. He ends his composition by saying that his second *kami* has become soiled and worn out, and that he will probably make a new one soon, though he feels he no longer has much need for it.

I was rather surprised when some of my students criticized the boy's behavior as wanting in proper reverence toward religion. They felt that his attitude smacked of callousness, and that a person's approach to religion should embrace more than the idea that it would be advantageous for a specific purpose or under particular circumstances. Subsequently I mentioned this matter to some American, Australian and British friends, and asked how they felt about it. I found that a number concurred with my students.

Nevertheless it is more than likely that most Japanese will not only accept the boy's action but sympathize with him. Many shrines and temples are visited for the sake of some special virtue or efficacy with which the divinity concerned is believed to be endowed. For instance, a substantial number of Japanese visit and pray at Kitano Shrine in Kyoto or Dazaifu Shrine near Fukuoka to seek improvement in learning and literary arts, at Sumiyoshi Shrine in Osaka for safety at sea, at Fushimi Inari in Kyoto and various other Inari shrines for protection in regard to food, clothing and housing, at Narita Fudo in Chiba Prefecture for insurance against fire, burglary and traffic accidents or at Sensoji Temple in Tokyo for protection against thunder. There are also countless shrines and temples that are visited by people asking for help in matters more immediately or intimately related to their lives, favors such as pulling out a splinter, curing an illness, easing tooth ache, finding a lost article, locating a missing person, arranging or assuring a happy marriage, bestowing a child, avoiding complications in pregnancy, guarding against a miscarriage, insuring an easy delivery, protecting a child born prematurely, bringing good fortune to a family, keeping a family together, promoting business, preventing bad investments and averting drowning and other accidents.

The point that should be noted in this connection is the relatively large number of people who worship at a temple or shrine only when they need to invoke aid, and who seemingly ignore such an institution once the crisis is over. Another point that must be mentioned is the coercive effect of social or familial convention. Even if a person happens to be atheistic or agnostic in his personal outlook, he will find it extremely difficult to avoid the performance of a religious ritual when, for instance, he decides to build his house. Carpenters and other construction workers are usually unhappy unless ceremonies such as the purifying of the building site and the formal setting up of the framework are properly observed. Parents, and grandparents, exercise a similar but probably more pronounced influence on an individual. Consequently, regardless of the individual's personal views on religion, matters that are bound to religious worship can enter into his life.

I EXPECT a number of Western people will, on reading this, make the comment, 'Oh, we have the same kind of thing here, too. Our people show a good deal of inconsistency.' The important question is, of course, one of prevalence. In Japan, one notices such phenomena so widely and frequently that it must perforce exert a substantial effect on national life.

Actually, an argument can probably be put forward by some people to support the inconsistency manifested by Japan and the Japanese. It may be asserted that in this age of constant and rapid change, this characteristic was a significant factor in enabling the nation to make the adjustments necessary to meet the successive onslaught of new situations, and that much of Japan's astounding economic growth was made possible by the fact that it was not shackled by principles.

Perhaps a time will come when the present Japanese paradox is regarded as the norm by the world in general. Meanwhile, however, one thing is certain: Japan and the Japanese are consistently inconsistent.

(Former Senior Lecturer on Japanese Language and Literature at the Australian National University, Canberra.)



The Snow Monkeys



of Hell Valley

Text by SOGO HARA
Photos by KUNIO TAKANO

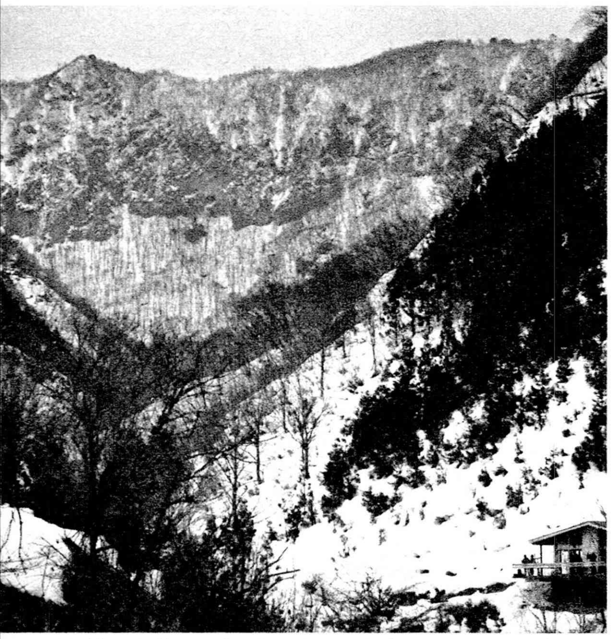
Japanese monkeys usually live in groups and when the cold becomes severe, as shown in this photo, they huddle together in family groups.



ON the highlands of Shiga, Nagano Prefecture, Central Japan, approximately 300 kilometers northwest of Tokyo, is a valley called "Jigokudani" — Hell's Valley — where a colony of monkeys manages to survive the bitterly cold winter of that region.

Winter comes early to Shiga Highlands, noted for its skiing resorts. One day in November, I visited this plateau in search of the elusive snow monkeys of Hell's Valley in an attempt to find out how they manage to live through the biting cold winter and heavy snow.

The forest in the valley was enveloped in stillness. Snowflakes started to fall slowly at first and as the sky became overcast, a sharp wind began to blow, the white cotton-like flakes coming down faster and faster until they coated the branches of the trees in a silvery blanket. It was the first snowfall of the season heralding months of freezing cold which was to last until March the following year.



Hell's Valley, the habitat of the snow monkeys.

Every year in November, cold winds begin to blow into Japan from Siberia. The moisture-laden winds strike against the mountain ranges which run through the middle of Honshu (main island) and deposit a heavy precipitation of snow on the mountains as well as valleys. Hell's Valley is one of such spots on the Shiga Highlands which is covered with snow as tall as a man's height every winter.

The valley has become famous only for the fact that a colony of monkeys have made it their natural habitat for eons in the past. The northern region of Nagano Prefecture has some of the highest mountains in the country ranging from 2,000 to 3,000 meters tall. Most of the mountains are of volcanic nature but few are active. The ancestors of the snow monkeys of Hell's Valley must have migrated from the south tens of thousands of years ago when the Japanese islands were still a part of the Asian continent and the climate of the region was much milder than it is today.

Hell's Valley, as its name indicates, is a stretch of waste land surrounded by steep cliffs and covered by broad-leaf trees such as the silver oak, beech and elm.

One midwinter day, I walked from a village at the foot of the mountain up to this valley following a narrow path which wound its way among the trees. Suddenly from the left cliff I saw a spout of water bursting into the air accompanied by steam and an eerie sound. The boiling hot water was a miniature geyser spouting upward to a height of nearly 30 meters. As I viewed this sight in the midst of the jagged cliffs and mountainous surroundings, I could fully understand why the people of this district had dubbed the valley with that particular nomenclature.

The trees in the valley had been shorn of all their leaves and the tree trunks and bare branches were exposed to the piercingly cold northwind. Snow began falling, at first gently, and then gathering momentum, lashed the trees with all its ferocity, finally blanketing the vegetation and the ground in a thick white mantle.

The monkeys were huddled on the tree branches with their backs turned toward the wind and the snow. Baby monkeys which had been born in the spring clung to their mothers' breasts as if for dear life. The snow fell unceasingly cloaking the heads and shoulders of the monkeys. Some of them tried valiantly to shrug off the snow, but it was of no avail as the snow continued to cover them.

By night the snow had ceased and the temperature dropped to 15 degrees below zero Centigrade. A group of mother monkeys with their young huddled together to keep themselves warm while other groups of mature monkeys, numbering perhaps five to six in each group, also followed suit.

After the snowstorm had spent its fury, the following morning turned out to be a brilliant winter day with not a speck visible in the crisp blue sky. The sun shone with a metallic glint but it was not enough to warm the clear cold air. However, unlike the previous day, the forest was enveloped in the cold warmth of the sun's rays which made the snow crystals on the branches of the trees glitter like so many pieces of diamonds. The snow was a full two meters thick on the ground.

The valley and the whole mountain were covered with snow. On the snow-covered slopes of the right cliff stood bare skeletons of trees. And it was atop these trees that monkeys were camping. I could see no footprints of the apes, or as a matter of fact, of any other animal, on the snow below. The monkeys were completely isolated from the rest of the world on their high perch. The groups of monkeys sat immobile on the branches.

According to the inhabitants who had glimpsed this group of monkeys in Hell's Valley, the colony was led by a massive male which had been given the name of Ryu-o V. He was the lord of about 80 monkeys whose territory covered an area of 50 square kilometers. What struck me as mystifying was how the monkeys managed to travel on snow that lay two-meter thick on the ground.

Monkeys, as everyone knows, were originally denizens of forests and woodlands. Therefore, if they cannot walk on the ground, they could travel from place to place by swinging themselves from tree to tree.

The sun had already risen and it was about 9:30 in the morning. The sun shone weakly, but it was much warmer than the previous day when the snowstorm had struck so violently. The groups of monkeys on the branches began moving from tree to tree. As the monkeys sprang from one branch to another, the snow on the branch thudded down to the ground. As they moved on rapidly from tree to tree, they finally came to open ground where no trees were standing. They had come to a dead end and the ground before them was covered with snow two meters thick. I wondered what the monkeys would do next but the colony came to a halt and clung to the branches of the last tree.

They stood immobile for perhaps about five minutes. Then a huge male climbed down the tree and put one foot gingerly down on the snow-covered ground. He then leaped down and was instantly buried up this his neck in the soft snow. Now what do you suppose he did to get out of this predicament?

Like a bulldozer, the monkey thrust out with his barrel-like chest and muscular shoulders and arms to wriggle himself free from his snowy dungeon.

Using his feet and arms, he clawed his way over the snow, leaving a trail behind him. When the path he had cleared reached about 30 meters, the monkeys remaining on the tree began jumping down on the ground one by one and started single file to crawl their way on the trail created by the leader monkey.

The leader monkey occasionally paused in his work of clearing the path and rested his hump on the snow. On each occasion, the colony behind him followed suit and took a brief rest.

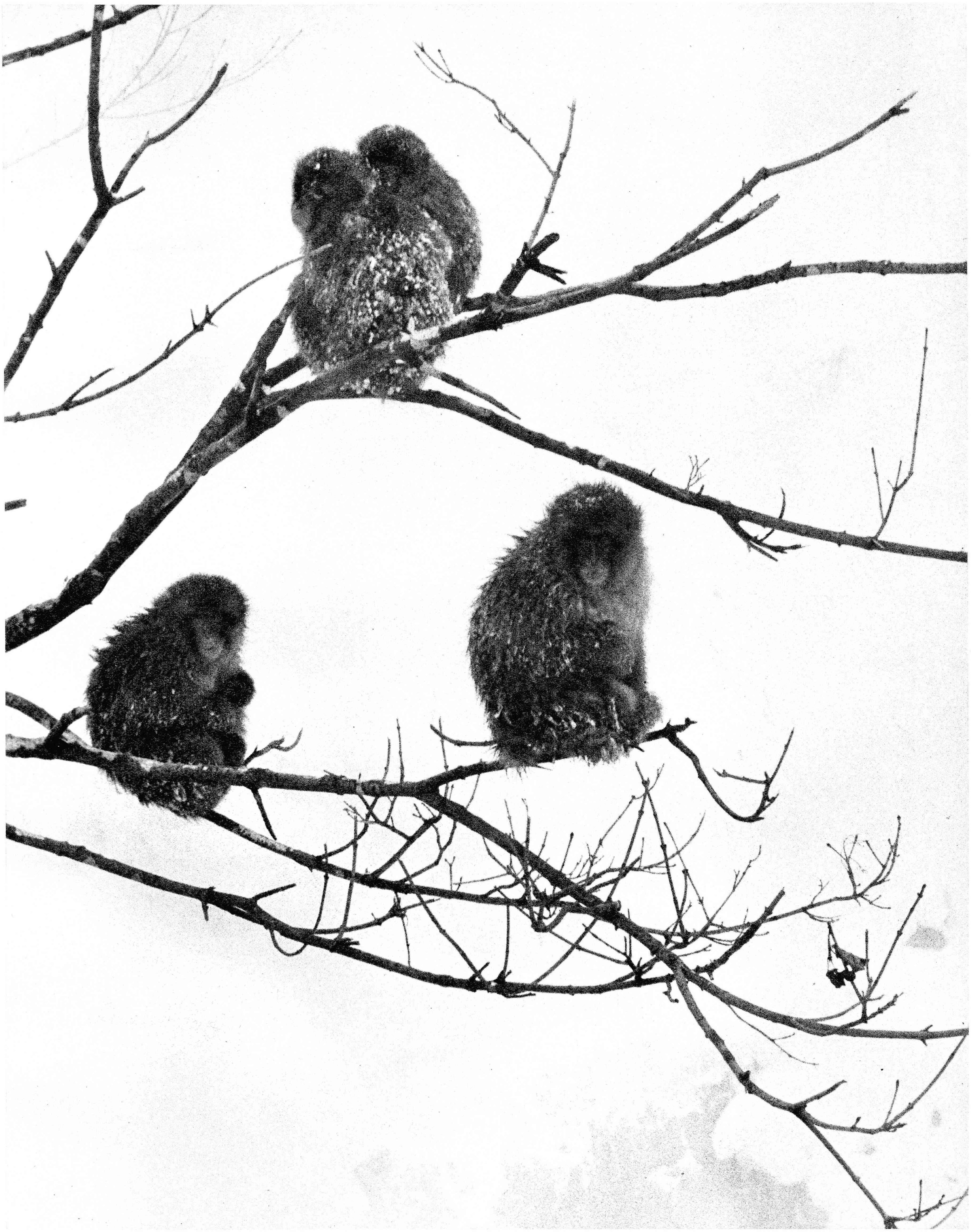
My impression, as I viewed this sight, was that the monkeys must have been tired, but what impressed me more strongly was the fact that even in this thick snow, the monkeys were able to travel in their own instinctive way. This moving spectacle struck my heartstrings with a shattering blast.

The Japanese monkey is known under the Latin name of Macaca f. fuscata. Although monkeys are distributed all over the world, their northern extreme is Japan. Most of the monkeys are found in temperate, subtropical or tropical forests but some live in coniferous forests. It is rare, however, to find monkeys living at an altitude of 1,500 meters, like those surviving in Hell's Valley. From an academic point of view, the snow monkeys of Hell's Valley provide valuable data in the ecological study of the simians.

To mention some peculiarities of the Japanese monkey, its tail is comparatively short, the color of its face and backside is a brilliant red and the animal is covered with yellowish-brown hair. A mature monkey weighs from about 12 to 20 kilograms and its body length is from 50 to 70 cm. They live in groups and during the daytime, forage for food within their territory. At night, they return to sleep on trees. Their favorite food includes fruits, buds of trees, leaves and grass. In winter, they live almost exclusively on the barks of trees.

How have the snow monkeys of Hell's Valley come to acclimatize themselves to their stringent environment and managed to live in thick snow and bitter cold climate? This is a question whose solution poses a big challenge to scholars of Macaca f. fuscata.

(The author of this article is the director of the Shiga Highland Hell's Valley Wild Monkey Park)



When a fierce snowstorm sweeps through the forest, the simians perch high up on the branches of a tree with their backs turned to the blizzard and patiently wait for the storm to subside.




There is no grass and the fruits of trees have disappeared. The bark of leafless trees is their only source of nutrition during the winter.



A couple of monkeys are shown leaping from branch to branch in search of tender and sweet bark of trees.

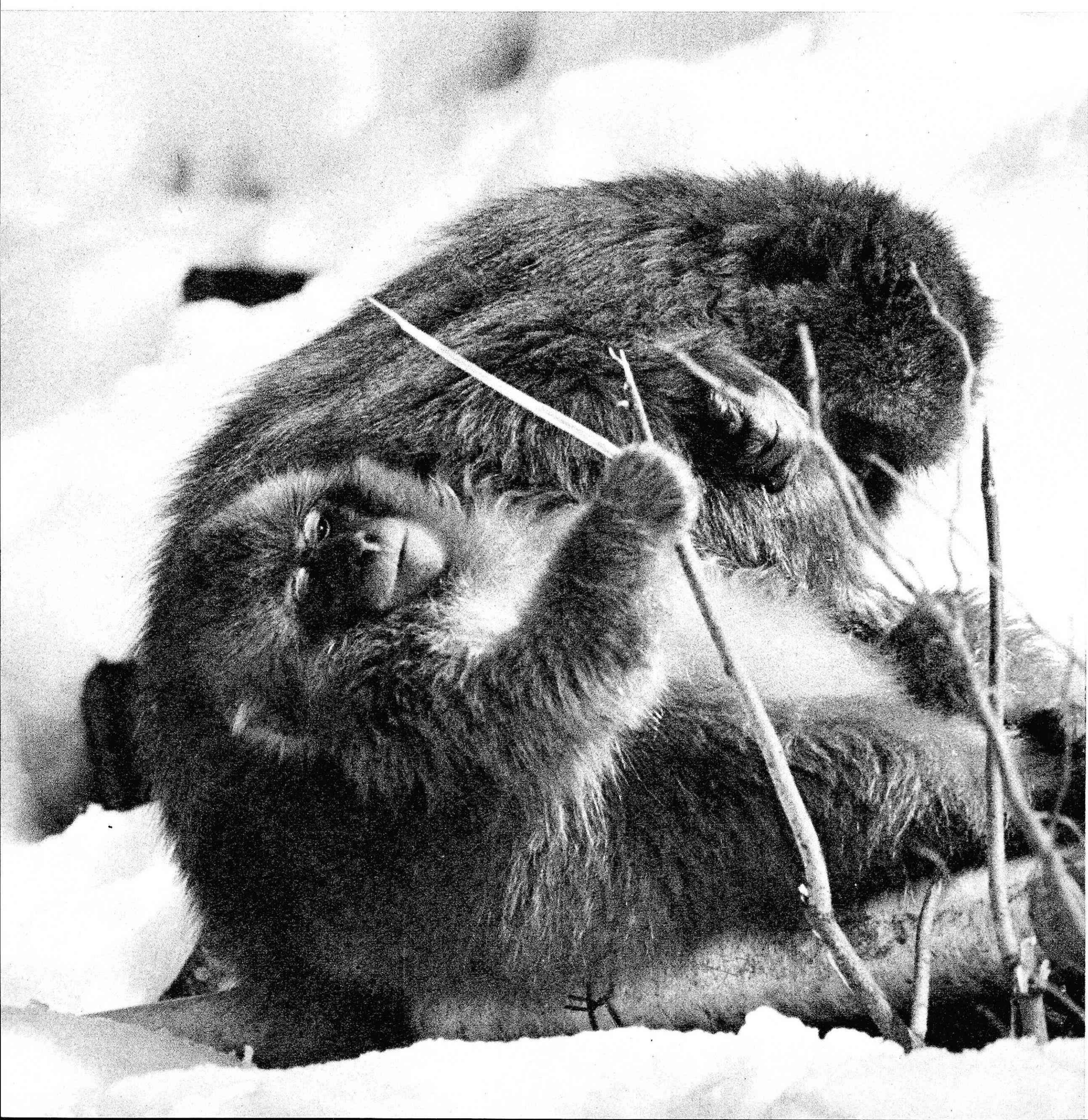


A monkey ruffles his coat of hair to keep warm. This is the only way the animal can obtain a modicum of warmth.

Left: *Something must be done to protect these wild denizens and the best way to do it is to preserve the woodlands.*







Left: The winter sun began to shine. A mother and its young bask in the sunshine with their stomachs exposed to the sun.

Below: Monkeys bathing in a natural warm spring outdoors. They seem quite contented but in a matter of minutes, their heads are covered with fluffy snow.





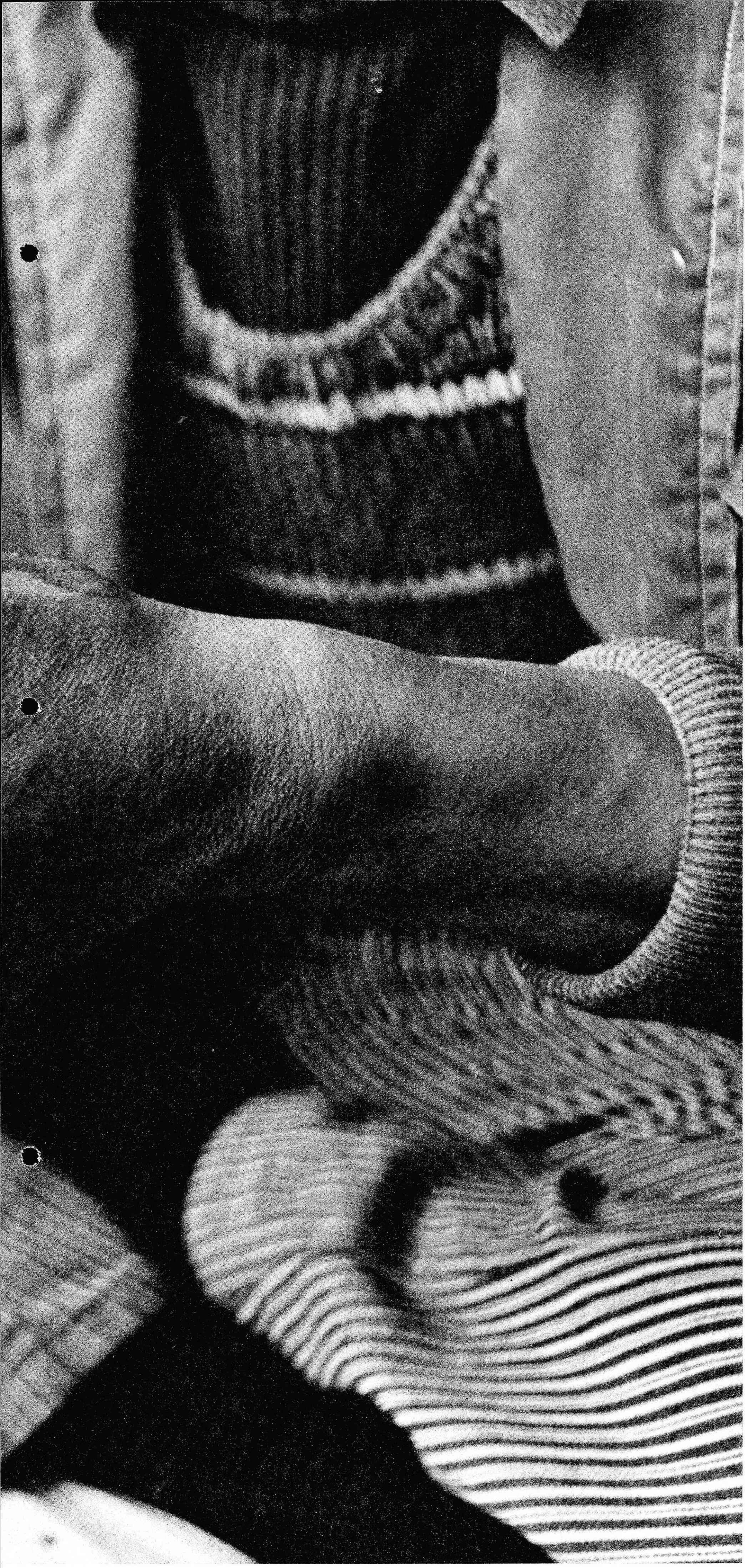


Above: Three monkeys huddle together body-to-body and wait patiently for the blizzard to blow away. They sit still and seem to be frozen on the tree branch. Left: It is the job of the boss monkey to clear a path through the deep snow in order to lead his pack from place to place. Shown here are several monkeys following their leader through the snow. By the time the group completes their travel, the boss monkey is covered with snow from head to foot.



Mashiko, a Potters' Haven

Photos by HIDETSUGU HIDAKA Text by TSUNEO DATE



At least six years of intensive training are required for a young potter to become really adept at the potter's wheel.

Mashiko is a potter's paradise located in the northeastern corner of the broad Plain of Kanto. Although the town is situated only about a hundred kilometers from Tokyo, lack of convenient transportation has impeded the flow of visitors to this pottery center which still retains much of the rustic features of a Japanese country town.

In order to visit Mashiko, one has to travel by three different railway lines — first board ing a train on the Tohoku Honsen (Tohoku Main Line), then transferring to the Mito Line and then to the local Mooka Line before reaching one's destination.

The town of Mashiko nestles snugly in the gentle arms of a benevolent Nature. A vista of open fields greets the visitor as he approaches the town. Farmers attired in quaint working clothes peculiar to the district can be seen working in the fields. The slopes of the gentle hills are dotted with straw-thatched houses which had not known any changes for decades. The woodland area is enveloped by purplish mist, accentuating the charm of Mashiko's rustic environment.



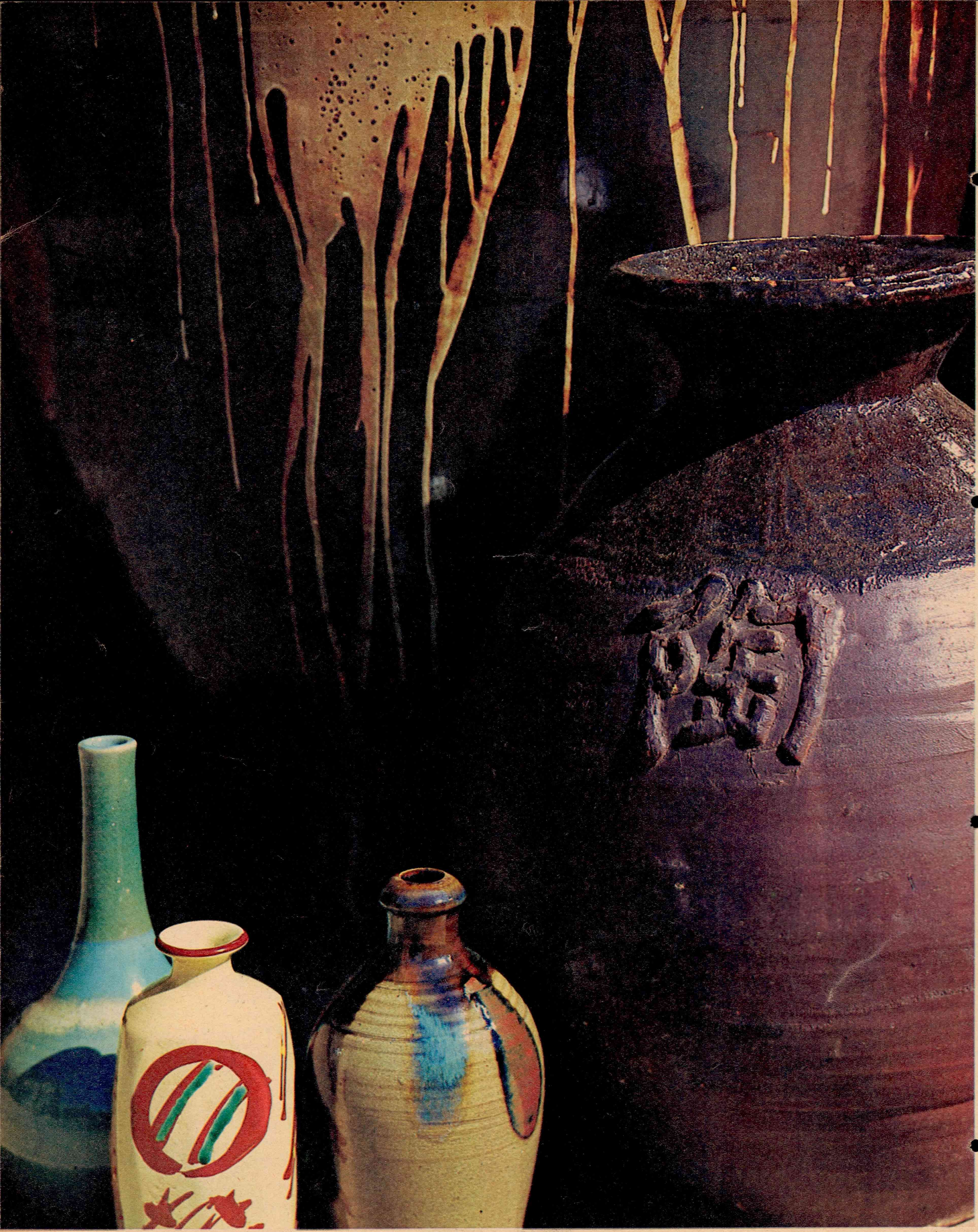
Mashiko is a pastoral town still unpolluted by poisonous industrial wastes poured out by factories. Here are found quiet woodlands and verdant hills enveloped by clean air.

There is only one large street running through this small town which has a population of 20,000. Both sides of this street are lined with rows of pottery shops.

The shops are a far cry from the modern spic and span stores we are accustomed to see in cities. They are simple structures like any ordinary residential house in the country side. But once one peeks into the show windows, one will be amazed at the magnificence and great variety of the ceramic wares on display. Decorating the windows are galaxies of plates, pots, bowls, vases, jugs and every conceivable creation that could be molded out of common clay. The colors of the wares, too, are variegated, ranging from cool iron-grey, soft green, yellowish brown, milky white and ebony black, to cite only a few. Side by side with beautifully glazed wares stand plain unglazed pottery seemingly just out of the kiln.

Spring was just around the corner when I last visited Mashiko. Peeking into the show window of a small shop, I espied only one lonely brownish vase with a twig of the plum tree in it. As if to transmit the gentle heart of

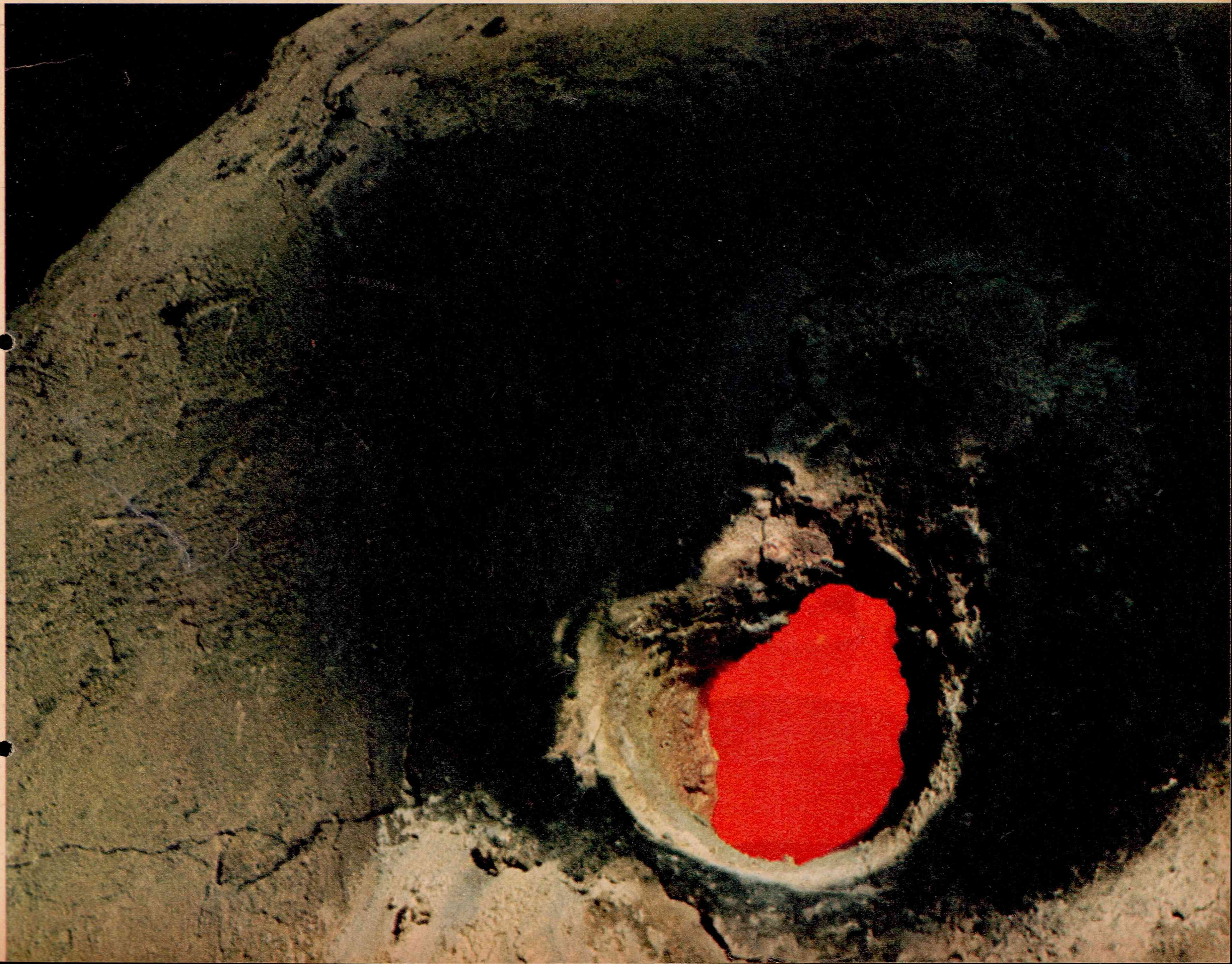
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Mashiko wares were first produced at the end of the Edo Period. Although their popularity waned a bit after the end of World War II, they have regained their former prestige today. They have been used as household necessities for more than a hundred years.



Left: Mashiko wares are noted for their simplicity and practicality. Lined up in front of the white wall are water jugs, large bowls, great jars and grinding bowls. Below: Traditional "Noborigama" (climbing kilns). An experienced man carefully watches the firing process for five days and five nights barely taking time off to sleep during the while. He is called "Kamataro" or "kiln man."



the person who had placed the twig in the vase, the delicate white plum flowers which had just started blooming, seemed to me with a warm welcoming smile.

My visit to Mashiko brought back fond memories of my childhood days which I had spent in a remote rural city. Like a time machine, Mashiko took me back to my native town where everything was so pure, clean and unsophisticated. It was indeed a long time since I had felt such a great pang of nostalgia for the past. It is perhaps difficult for a person who had lived his whole life in a modern metropolis like Tokyo or even in a suburban town to image how rustic Mashiko looks and is.

What a relief it was to escape from Tokyo, the largest megalopolis in the world full of high-rise apartment houses, uniform and drab match-box-like prefabricated houses, factories and plants spewing out evil-smelling smoke every day and polluting the air we breathe, hundreds of thousands of automobiles and trucks emitting poisonous exhaust fumes as they crawl bumper-to-bumper on the highways! The poison of urbanization has also seeped into the numerous satellite towns surrounding Tokyo. Gone are the days when they, too, were so free from pollution as Mashiko is today.

I will have to confess that this was my first trip to Mashiko although I had spent my childhood days in the city of Tochigi, in the same prefecture where Mashiko is located.



The art of pottery making is taught to beginners at classes held regularly in Mashiko. Here a young girl from Osaka is shown learning the art from a young potter.

As Mashiko is so close to Tochigi, most of the citizens of my town were quite familiar with Mashiko and its ceramic wares.

A certain sculptor who had lived next door to us in Tochigi left his home suddenly one day for Mashiko and since that day, he did not return until six years later when he fell ill. The magic of Mashiko had cast such a strong spell over him that he spent the whole six years working at the kilns and the potter's wheel, concentrating all his time and energy on learning pottery.

The principal of the higher school (not the present senior high school) I attended was a man of many refined tastes. He frequently journeyed to Mashiko and made his own bowls, plates and pendants at the town's kilns. He also used to invite the famous Mashiko ceramic artist Shoji Hamada to give us lectures on the art of pottery making. I was not an attentive listener because I did not have much interest in ceramic art in those days. However, I still remember vividly Hamada's following words even today, some 20 years after I had first heard them in one of his lectures. "The work of an unknown craftsman who had put his heart and soul into his creations often appeals far more to people than the work of famous ceramic artists."

I do not know whether Hamada's lectures had any influence on an upper grade student in my school but this young man who had aspired to become a painter changed his mind about entering a fine arts academy and left for Mashiko immediately after graduating from school.

My father, who was a great follower of Izaac Walton, used to go fishing in a stream near Mashiko whenever he had free time. At times, when he couldn't hook any fish, he would bring us an armful of bowls and plates made in Mashiko as presents.

In those days, standardized pottery wares mass-produced by machinery were considered to be better than hand-made products.

Moreover, the thin and delicate and almost transparent Kiyomizu and Arita pottery wares as well as colorful and magnificently glazed ceramic products were much more expensive than the crude hand-made Mashiko wares which were considered to be fit only for use by peasants and people of the lower class. However, it was the custom for our family to drink and eat out of bowls made in Mashiko, however crude they may be.

What a delight it was to drink tea from a thick rough bowl of iron-grey color made in Mashiko! As I poured the hot tea in the bowl and cupped it in my hands, I could feel the warmth of the tea slowly penetrating through the thick layer of clay. I still enjoy my tea with this bowl which my father had purchased in Mashiko.

In those days, Mashiko was a sleepy town and people went around their work placidly. But today, quite contrary to its rustic appearance, the town is bustling with life. As I said earlier, time was when mass-produced pottery wares were considered more sophisticated and refined than those made by the hands of unknown craftsmen, but today, more and more people have come to realize that the standard machine-produced wares are the result of modern technical civilization and the fantastic economic growth of Japan. The people have become tired of such wares because they are bereft of the warmth of human feeling which they have rediscovered in the crude and rough hand-made products made in Mashiko.

The history of Mashiko pottery dates back to the end of the Edo Period. The feudal lord of the Mashiko district, in an effort to develop the ceramic industry, dispatched apprentice craftsmen to the town of Kasama in neighboring Ibaraki Prefecture to learn the art of pottery making. The craftsmen came back to Mashiko and started producing water jugs, pots, vases and other pottery wares which they sold widely in the various districts of Kanto.

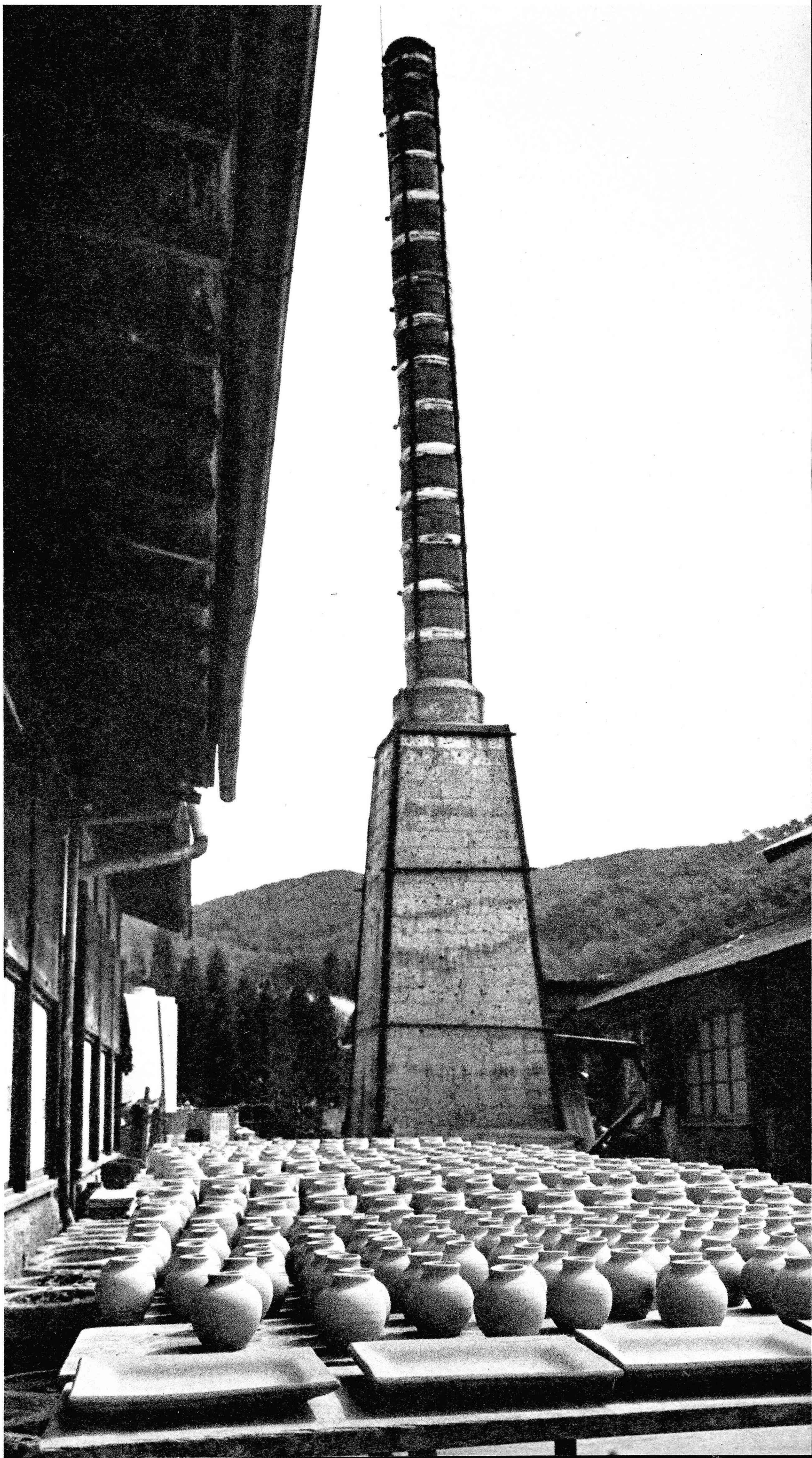
The clay found in Mashiko, unlike the fine clay in Mino and Seto districts, is rough and has a heavy iron content. Therefore, if the clay is baked at a very high temperature, it is liable to crack easily. Thus, it was difficult to make thin and delicate pottery wares from this type of clay. In other words, Mashiko clay could be used only for thick wares.

The pottery industry in Mashiko developed fast during the Meiji Period and its wares became the daily household necessities of people living not only in the Kanto area but also in the Tohoku district as well as the citizens in Tokyo itself.

However, the industry began to decline with the advent of mass-produced ceramic wares such as Seto-mono, to mention only one type of ceramic ware, which hitherto had been very expensive but could now be obtained at much more reasonable prices. The thick and crude hand-made Mashiko products thus began to lose popularity.

However, a savior in the person of Shoji Hamada arrived to make Mashiko wares once again as popular as they were in the Meiji Period. While still a child, Hamada discovered that the pot his family used to boil water for tea had been produced in Mashiko. The pot was decorated with paintings of mountains and streams in the *sumi-e* style (india-ink style). Resolved to become a potter, Hamada made his permanent residence in Mashiko in the year 1924 and opened his own kiln. Together with young ceramic artists such as Soetsu Yanagi and the British potter Bernard Leach, he started a campaign to boost folkcraft arts. This was a movement dedicated to the purpose of rediscovering beauty in lowly folkcrafts made by unknown craftsmen for use by the common people instead of the showy wares made for the nobility and the rich. Hamada discovered in Mashiko wares the real beauty

When the weather is fine, rows of pots and plates are placed outside the kiln to dry. They are fired after moisture has completely evaporated.



of folkcraft art and by making his own products, he provided a theoretical basis for the movement.

Thanks to Hamada's effort, Mashiko pottery became world-famous and ever since, young Japanese as well as foreign ceramic artists have flocked to Hamada's kilns to learn the art of Mashiko-yaki.

The works of Hamada and other potters of Mashiko became even more famous after World War II. But their popularity was short-lived, for with the advent of plastic goods, a great change occurred in Japanese kitchen utensils. As more and more plastic kitchen wares came into use, earthen water jugs and pots were relegated to the junk pile and Mashiko wares produced by unknown craftsmen almost wholly disappeared from the Japanese household.

However, it was the soul of the people who had realized the heartlessness of mass-produced pottery wares that once again saved Mashiko wares from extinction. It was these people who created a boom for hand-made Mashiko pottery which, although rough, exuded such a warm human feeling to those who used them.

Another factor that made it possible for Mashiko-yaki to regain its former popularity was the advent of new types of fuel to fire the clay. Up to then the fuel used was red pine wood and the kilns were almost always constructed on the slopes of hills. The kilns were known as *noborigama* which had been used since olden times. Electricity, gas burners and kerosene were the new fuels that took the place of red pine wood. This made it possible for the potters to construct their kilns on level ground and as a result, mass-production also became possible.

It is a bit ironic, however, that the present popularity of Mashiko-yaki had been created by a fusion between mass-production and manual manufacture. There are approximately 150 kilns in Mashiko at present but demand for the wares is so strong that one new kiln is being constructed every month.

On the morning after my arrival in Mashiko, I left my inn at 8:30 for a visit to the Tsukamoto Pottery Plant, the largest in Mashiko. I had been told to come early that day because a sightseeing bus with its crowds of tourists was scheduled to arrive at the plant at 10 o'clock that morning.

After listening to Mr. Aigun, the chief of the company's business department, who explained the history and production processes of Mashiko wares, I visited the plant where the earthenwares were actually being made. I was first astounded by the difference in ages of the potters working in the plant. They could be distinctly divided into old craftsmen of more than 50 years of age and young workers in their twenties. The older men were born and brought up in the town of Mashiko and were potters from the start. Their

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movements were rather slow but in the soft gleam of their eyes, I could detect something very severe which did not allow even a simple mistake to be committed. Although their movements seemed slow to me, their hands were swift and accurate.

Compared with the older potters, the eyes of the young men were filled with a burning fervor. They had converged on Mashiko from as distant places as Hokkaido in the north and Kyushu in the south and also from Shikoku, Tokyo and Osaka. Strange as it may seem, there was no one among the young men who had been born and brought up in Mashiko. I learned that the majority of the young men in Mashiko had been attracted to big cities and had left the town in pursuit of greener pastures.

All the young men who had come from such faraway places had one common ambition — to eventually own a kiln and become a ceramic artist of some reputation.

The saying common among potters which runs: "Three years kneading clay and six years working on the potter's wheel are necessary before one becomes a potter" makes no sense to the young men.

A youth wearing blue jeans who was piling up the wares near a kiln had this to say: "Two years ago I was working for an advertising agency in Tokyo. I came to Mashiko because I got sick and tired of a salaried man's life in the city. Of course, I like Mashiko-yaki but this is not the only reason why I came to Mashiko. I want to learn how to make pottery and then leave the town and set up my own kiln beside a stream with clear water."

This trend among the young potters in Mashiko is not limited to the Tsukamoto plant. There are also various different tendencies among the potters of Mashiko. Take for example Fujitaro Sakuma and other potters of Mashiko who had been born there and worked their whole lives there. They are old men who are faithfully guarding the tradition of Mashiko-yaki. But their numbers are few. Shoji Hamada and others of the so-called "Mingei-ha" (folkcraft school) who discovered real beauty in the works of unknown craftsmen are still continuing their artistic efforts in the town.

There are other potters who have created a new trend — using Mashiko clay but creating their own works without adhering to the Mashiko art of producing pottery.

There are also foreign ceramic artists, like Gert Knapper of Germany, who have been strongly attracted to the town and have come there to learn the art of Mashiko-yaki.

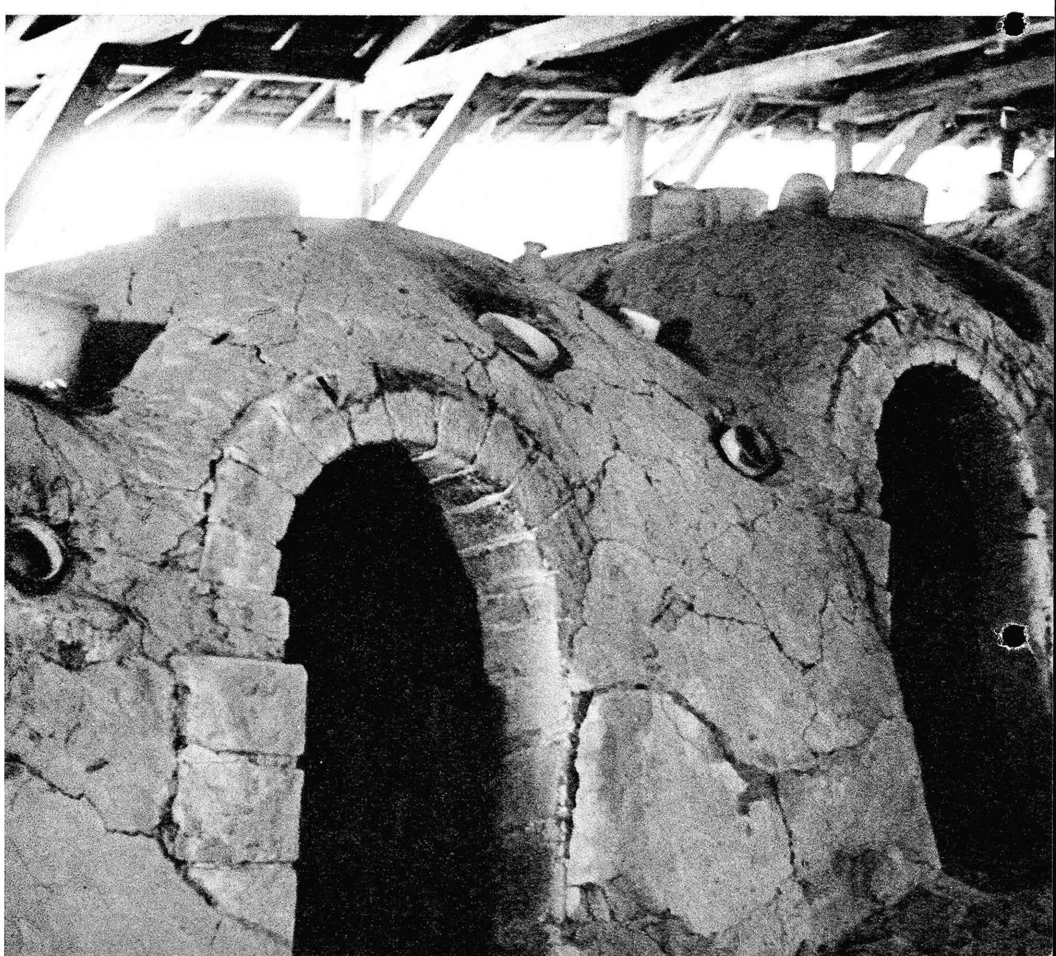
As I have mentioned previously, there are also young men who have come from the four corners of Japan, not to really study the art of Mashiko pottery but simply because they want to escape from the city and from their monotonous jobs.

Mashiko, I may say, is an international country town where the aged, the young, foreigners and the native inhabitants coexist in harmony.

Right. "Noborigama" (climbing kilns) built on the slopes of a hill. The fuel used to fire the potter is red pine wood. Far right: The natural scenes of mountains and rivers painted on the pottery are peculiar to Mashiko wares because of their simplicity and naivety.



The aged craftsman pictured here has been working at this vocation for more than fifty years.

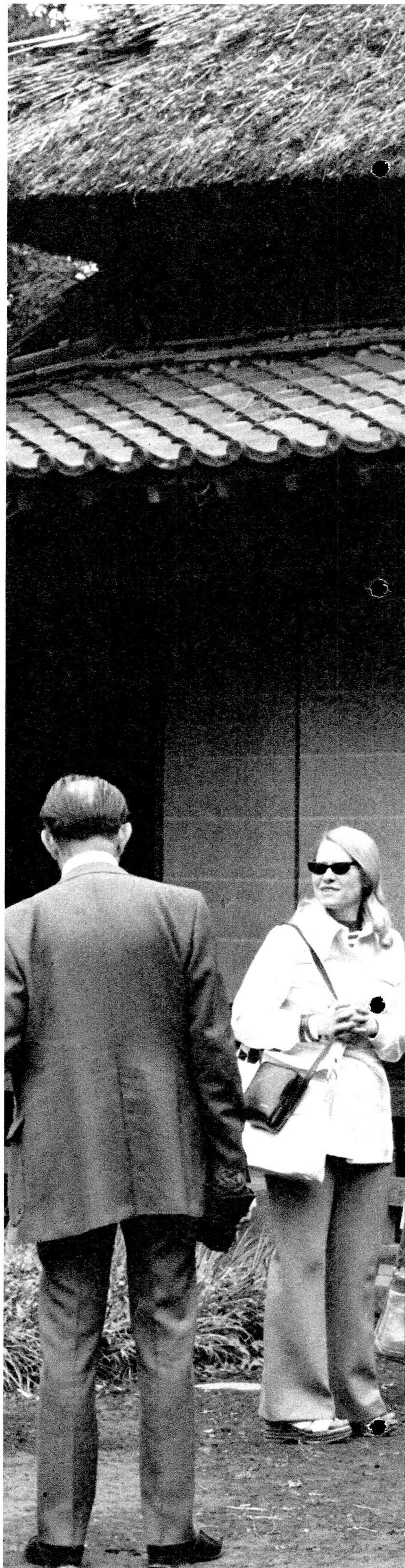








Driving into Tokyo's Pastoral Suburbs



Like other big cities of the world, such as Paris, London and New York, Tokyo has many "bus tour" services for foreign tourists, and places of scenic and historic interest on the routes of these bus tours are always crowded with visitors from abroad. These services have caught on well among foreigners as an easy, simple way of enjoying the cultural heritage of Japan. Introduced here is the Village Life & Crafts Tour, which is unique in that unlike other bus tours, which cover central Tokyo, it is routed through suburban areas. The service enables foreign tourists to observe Japan's traditional culture in action — farmers' life, doll making, "bonsai" (dwarf tree culture), etc. — against a background of peaceful, pastoral landscape.



Main stops on the bus route are as follows;

Nishiarai-daishi Temple, replete with a typical downtown atmosphere. Here, tourists see *Goma* (Buddhist rite of burning cedar sticks for invocation) and the age-old baking of *sembei* (rice crackers) with charcoal fire.

A 200-year-old farm house in Noda, Saitama Prefecture. The straw-thatched roof covered with moss and pillars with black luster impress visitors with the unique beauty of Japanese architecture.

Iwatsuki City, known as the town of dolls. Tourists visiting a doll factory marvel at the fast, skilful way the craftsmen make dolls' heads with charming faces and beautiful Japanese coiffure.

Bonsai Village in Omiya City. Here, tourists see *Bonsai* (potted dwarf trees) and get a briefing on how to grow them. This time-honored horticultural art is now attracting attention abroad as a means of enjoying tree culture in a tiny patch of land.

Tourists also visit a farmhouse where *Daruma* are made. *Daruma* is a papier-mache doll of a renowned Zen-sect monk sitting in meditation. *Daruma* dolls have been popular as mascots among the general public since olden times. The special bus tour, therefore, is highly popular among foreign tourists as a convenient way of getting in touch with Japanese culture.

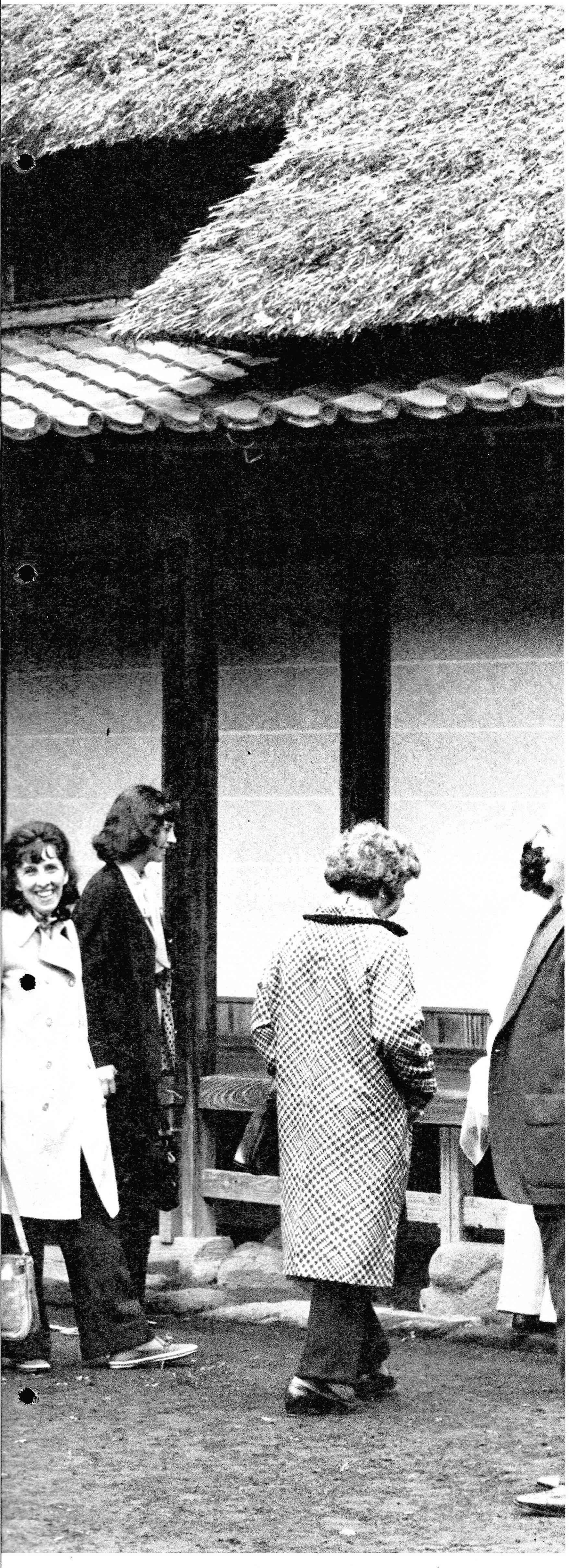
Tokyo is annually visited by upward of 700,000 foreign tourists. As soon as they set foot in Japan, they eagerly look for cultural specimens, manners and customs peculiar to Japan. But as their time and expenses are limited, they cannot stay in the country long enough to satisfy their interest fully. Moreover, since Japanese culture is rather esoteric for foreigners, they find it hard to comprehend without proper help.

Motor coach services, therefore, provide them with a convenient solution to this problem. Although the brevity of the tours makes it inevitable that foreigners can only skim the surface of Japanese culture, they nevertheless help render tourism in Japan still more enjoyable if proper courses are chosen. Bus companies, meanwhile, use elaborate care to pick appropriate places for inclusion in the services. On some courses, they give explanation in various languages — such as French and German as well as English — through the multilingual tape system for the convenience of multinational groups of tourists.

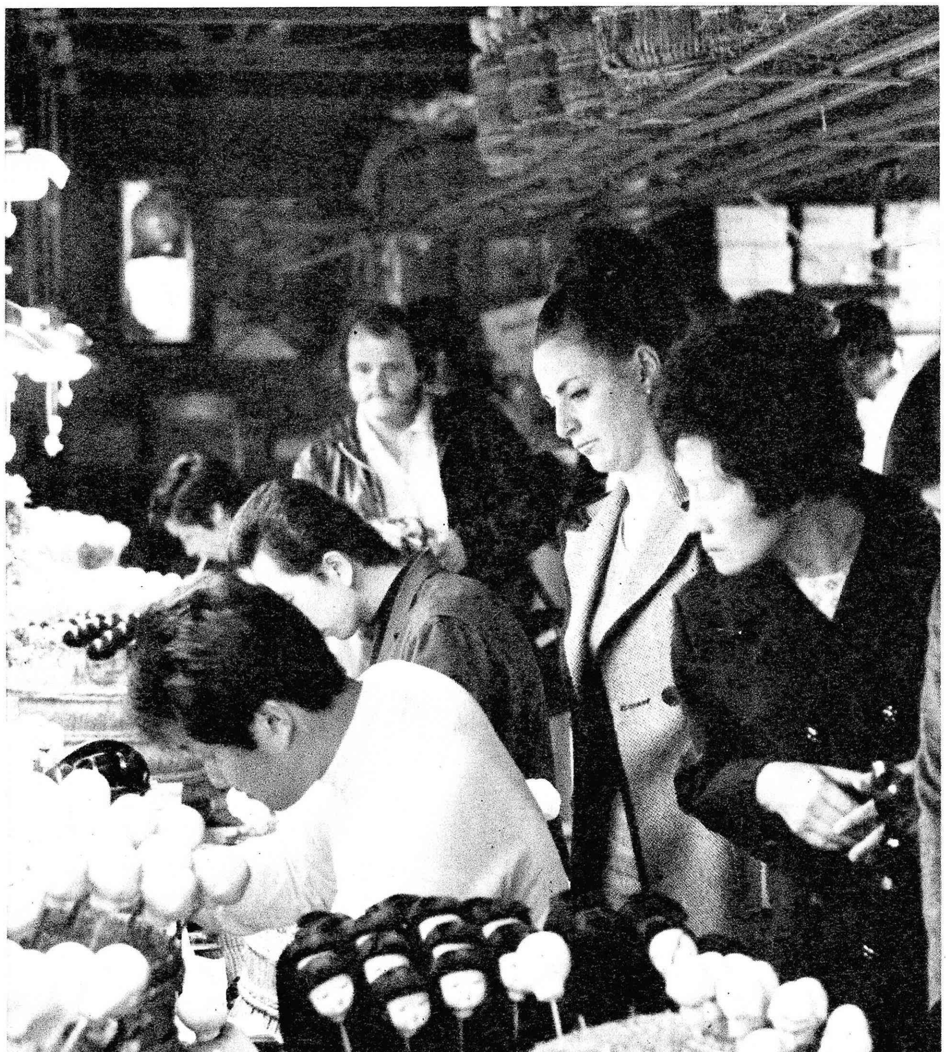
Right: An old farm house has unique beauty of simplicity different from temples and noblemen's residences. Several farm houses built more than 200 years ago still remain in this neighborhood.

Photos by NOBUAKI FUKUI

Below: Bonsai Village has roads named after trees — for instance, Maple Road, Keyaki Avenue and Weeping-Willow Lane. On Sundays and other holidays, many people throng the village all day to enjoy "bonsai" dwarf trees.







Above: Iwatsuki City, Saitama Prefecture, has about 550 doll factories, which turn out the bulk of Japanese dolls in the country.







Above: The Japanese people paint a black pupil into one of the papier-mache "daruma" doll's eyes while saying a prayer, and does the same for the other eye when the prayer is granted. Right: Nishiarai-daishi Temple in the northeast of Tokyo is renowned for its peony flowers. It attracts large numbers of people from April to May when peonies are in bloom.



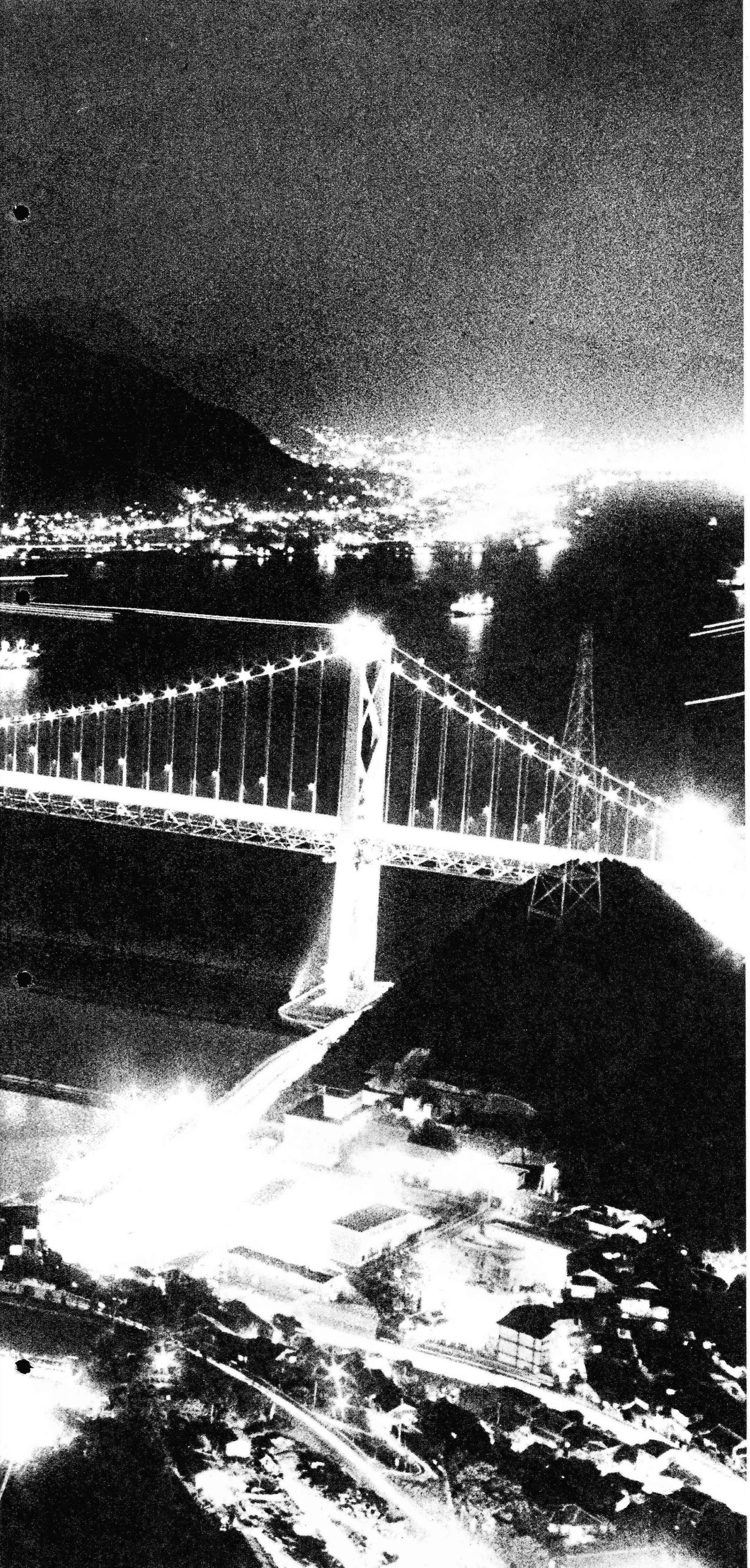
Left: "Tempura," a typical Japanese dish, for lunch. It is a delightful experience to manipulate chopsticks. Below: The path leading to the Nishiarai-daishi Temple is lined on both sides with stalls selling "sembei" (rice crackers). The crackers are made on the spot and are a favorite photographic object for the camera buff.





ESTABLISHMENTS THAT ARE THE TALK OF THE TOWN





ASIA'S LONGEST SUSPENSION BRIDGE OPENS

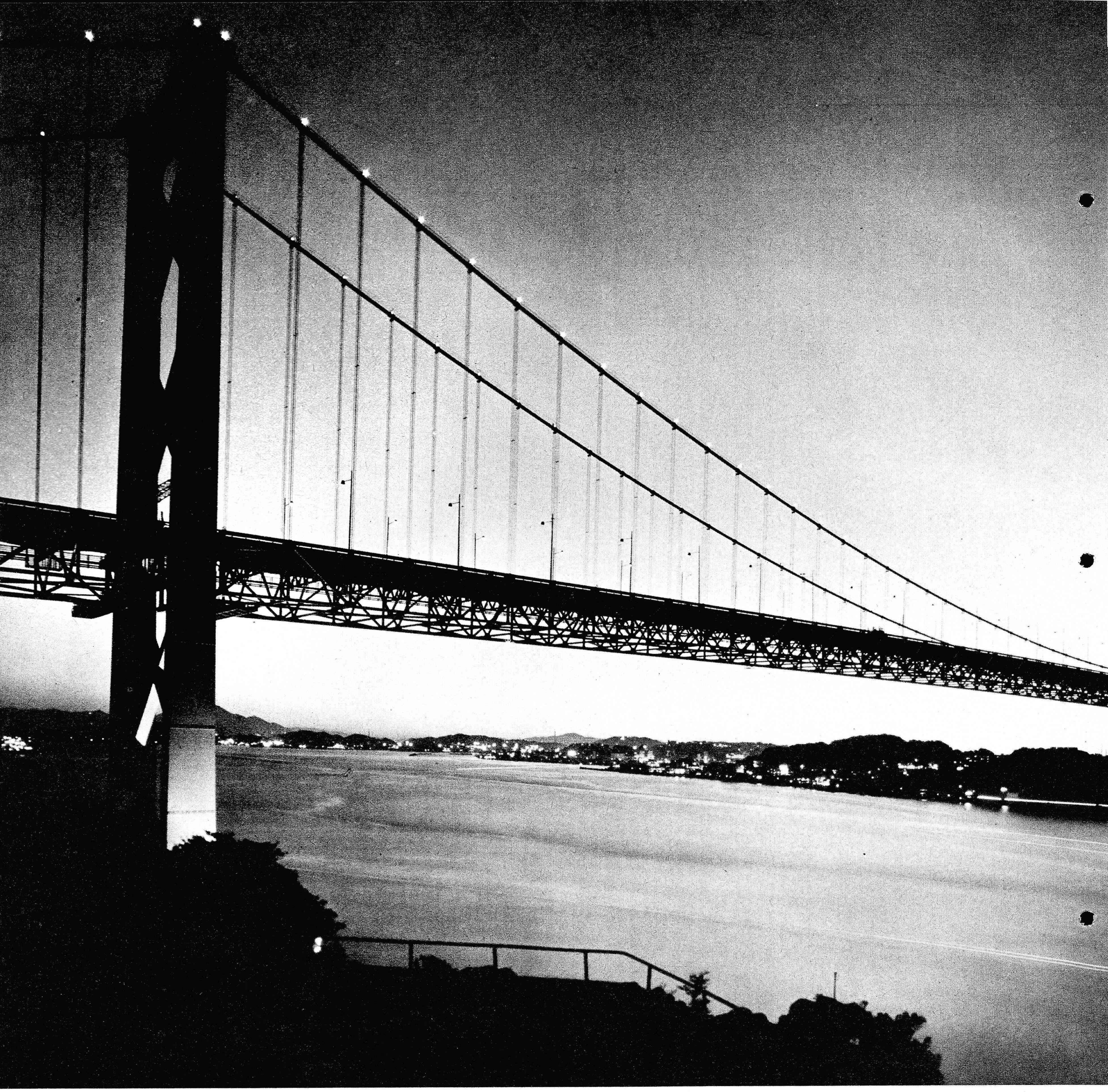
The Kanmon Bridge, Asia's longest suspension bridge, was officially opened on November 14, 1973. It spans a distance of 1,068 meters over the Kanmon Channel that separates Honshu (Japan's main island) from Kyushu Island.

The Kanmon Channel is a narrow strip of water, about 700 meters wide at its narrowest point. The channel bridge is preceded by two underground tunnels built in 1942 and 1958, respectively — one for railways and the other for motor traffic. But the ever-increasing volume of traffic under the channel prompted the Government to undertake the bridge-building project in 1965.

The Kanmon Bridge was built by the Japan Highway Public Corporation with the cooperation of Japan's foremost engineering and construction companies. Construction work was started in April, 1968. *Continued*

The Kanmon Bridge seen in twilight from the Hinoyama Observatory in Shimonoseki. The glimmers of light seen across the channel are from the bustling Kitakyushu industrial zone.

Photos by KPS and PANA



The great steel monument, with its central span measuring 712 meters, is the longest suspension bridge in Asia and the 10th longest in the world.

One of the technological innovations carried out in building the Kanmon Bridge was the employment of the parallel wire strand (PWS) method. Each of the two main cables hanging the bridge is composed of 154 parallel wire strands, each of which consists of 91 zincified wires with a diameter of 5.04 mm. The cables weigh 5,000 tons and the fine wires, if put end to end, will stretch 32,500 km., or three quarters of the earth's circumference.

The two towers supporting the bridge rise to a height of 140.8 meters above the water level. The floor of the bridge is 61 meters above the sea level.

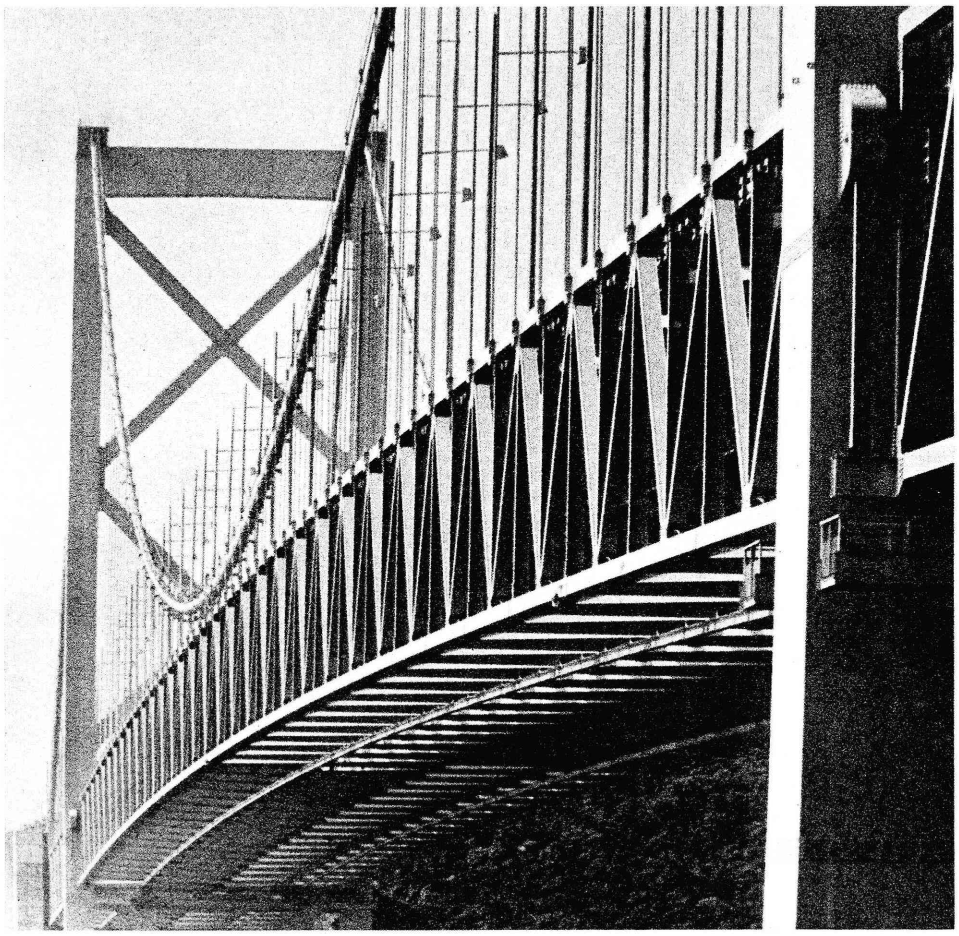
The new bridge links Moji, the gateway to Kyushu, with Shimonoseki, the westernmost city of the Main Island.

Moji is a part of Kitakyushu City, the center of one of Japan's four major industrial zones. The smooth flow of traffic made possible by the opening of the Kanmon Bridge, is expected to go a long way toward stimulating the industrial activities of both cities and beyond.

The green-grey bridge, with six auto lanes, links the Kyushu Expressway in Kyushu with the Chugoku Expressway in western Honshu. The Chugoku Expressway then leads to Tokyo through the Nagoya-Kobe and Tokyo-Nagoya high-speed toll roads.

The completion of the Kanmon Bridge will greatly facilitate the flow of tourist traffic to Kyushu. The island abounds in a variety of tourist attractions — hot springs, volcanoes, beaches and subtropical vegetation as well as early Christian monuments and feudal-age trading ports.



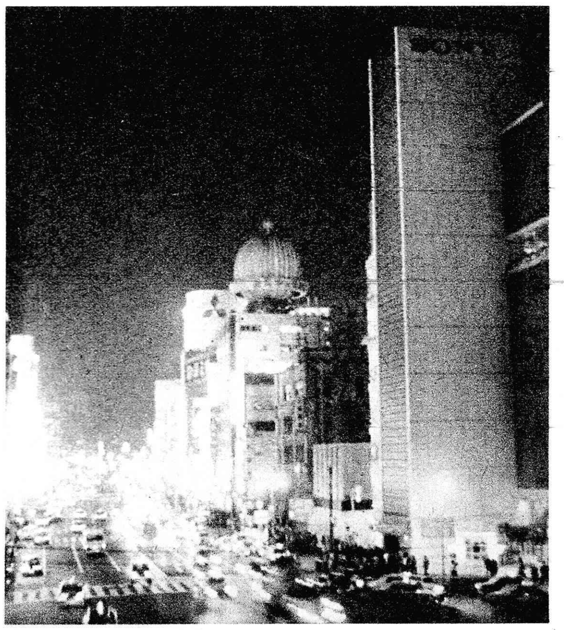


Above: The lamps illuminating the Kanmon Bridge begin to sparkle in the twilight. Top-right: The straight and curving lines in a side view accentuate the dynamic beauty of the new bridge. Right: The six lanes of the bridge ensure smooth motor traffic across the channel. The high bridge floor guarantees safe navigation of the stream of ships below.*



Current Topics

Shopping Areas Lose Glitter



Indications are that the coming winter will be colder as well as darker than usual owing to the oil crisis, a phenomenon being felt for the first time since World War II.

Japan's two fashionable shopping areas, Tokyo's Ginza and Osaka's Shinsaibashi, observed the first night of brownout on November 9 as power companies called on major users to conserve electricity. In southern Osaka, lights decorating the tall Tsutenkaku tower, the long-standing landmark of the commercial city, was turned off.

Yuji Ishimaru, chief of the secretariat of the Ginza Streets Association, said, "We are having the dimmest night here in decades. That should go down in the history of the Ginza as a major postwar event."

The large "neon tower" of the San-ai Building at the corner of Ginza 4-chome had its huge signs turned off as did Nichigeki Theater's neon belt measuring 8 meters wide by 99 meters long. Morinaga's revolving terrestrial globe stopped glittering for the first time in 28 years ago.

Ishimaru's heart is heavy with disappearing glitter as the popularity of Ginza has already been threatened by newly rising shopping and amusement quarters in Shinjuku and other subcenters in the Tokyo area.

"The colorful illuminations of Ginza are what cosmetics are to women. I personally disagree with the brownout in Ginza since it will not contribute much to the conservation campaign," he said. In his opinion, large factories should be the first to suffer power consumption cutbacks.

A neon sign which advertised a petroleum company also was turned off for the first time on November 9, after the press played up the fact that the petroleum company was wasting oil.

Photo: The Ginza is dim as Tokyo's nighttime brownout went into effect.

Pandas' lst Anniversary in Japan

A pair of winsome giant pandas, Kan Kan and Lan Lan, who were sent to Ueno Zoo in Tokyo from China in 1972 as "goodwill ambassadors" upon the restoration of formal relations between the two nations, greeted the first anniversary of their residence in Japan on October 27 last year. Now fully accustomed to life in Japan, they are faring well, and zoo officials, noting signs of their sexual awakening, hopefully predict the pair will start mating this coming spring. And there is no end of amusing episodes involving the rare gift animals.

In their first year in Japan, the pandas were seen by an estimated 3,532,000 people or a daily average of about 15,000, according to zoo officials. The arrival of the pandas has largely increased zoo visitors.

Meanwhile, about 4,000 letters were received from panda lovers — mostly children.

Some letters were addressed just to "Dear Pandas, Tokyo." Zoo attendants break into a smile when reading fan letters written in faltering handwriting . . . "Dear Pandas, please come and play with me," "Wait for me, I'll come and see you with Daddy without fail."

Meanwhile, many people have capitalized on the panda boom. Panda cloth toys and panda seals and accessories have flooded children's corners of department stores. Tokyo now has more than 30 stores and other establishments named Panda, including tea shops, bars, and even mahjong parlors.

Since arriving in Japan, the pandas have grown remarkably. The four-year-old Kan Kan's weight has increased from 55 to 90 kilograms and five-year-old Lan Lan's from 88 to 102 kilograms.

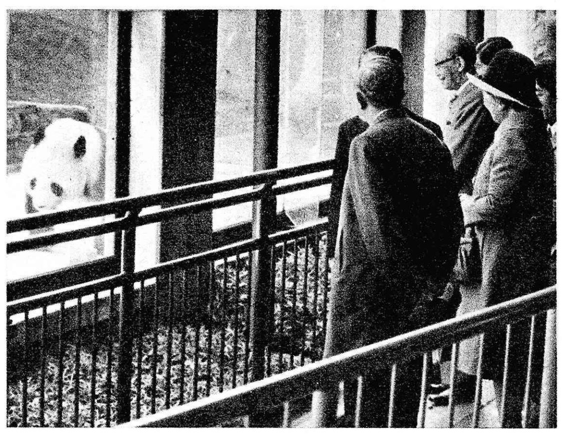
Lan Lan has lately begun to show affectionate gestures toward Kan Kan, who is quartered in an adjacent room partitioned with glass panels. She approaches and watches him through the glass partition, and stands up, trying to offer her hand. Zoo officials are now talking of their mating in the near future, raising hopes that the pair will give birth to babies.

The pandas live in a deluxe air-conditioned home built at a cost of about 30 million yen. They are fed royally, too. They eat two to three kilograms of bamboo grass, their staple food, brought from Tochigi Prefecture every day. Their daily menu consists of as many as 14 items, including sugar canes, their favorite food, from Okinawa Prefecture, rice gruel, milk, persimmons and eggs as well as bamboo grass. The pair's daily meals (twice a day) cost 3,200 yen each. Between the two meals at 9 a.m. and 4:30 p.m., both pandas lie napping most of the time.

Their Majesties the Emperor and Empress visited Ueno Zoo on November 26 and saw the animals.

This was the first time that they saw pandas in Japan, although they had seen the giant pandas at London Zoo when they visited Britain in 1972.

The Imperial couple, it is said, had been looking forward to meeting the pandas ever since hearing their voice in a TV program when the panda boom set in late in 1972.

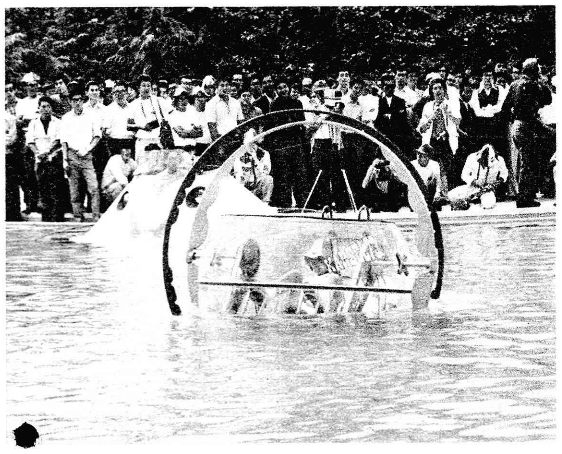


Shiro Nakagawa, head of the zoo's breeding section, told Their Majesties he was hoping to see the pair mated this year. Her Majesty asked him what a panda baby would be like. "It's a small one weighing 90 to 100 grams," replied Nakagawa. The Empress smilingly said: "The baby must be real cute."

Idea Contest

Honda Motor Co., known for its many technological innovations, holds an "idea contest" for its employees every year. The contest is not specifically related to the firm's business. Entries in the annual contest, subsidized by the company and opened to the general public, include many interesting items and some of them have been adopted for commercial production.

Here are some of the entries which attracted attention at the 1973 contest:



Avec Capsule: This two-seat vehicle commanding an underwater view in all directions can be freely pedaled about on the water.



Square-Wheel Bicycle: An amusing challenge to the accepted notion that bicycle wheels are round. The vehicle flops around, but the rider is not jerked up and down because of the special contrivances set in the axles and the saddle.



Palanquin Car: A modern version of Japan's ancient *kago* (palanquin). Driven by a small engine, it can carry one passenger at 15 kilometers per hour.

World Confab on Old Books

"Amor Librorum Nos Unit" (Love of books unites us). With this watchword, 160 antiquarian booksellers from 14 countries, including Britain, France and the United States, came to Japan recently with their choicest rare books. The purpose was to attend the 22nd convention of the International League of Antiquarian Booksellers (ILAB) held in Tokyo from September 22 to October 3 and the 5th International Antiquarian Book Fair held on that occasion. The executive committee for the convention was headed by Mitsuo Nitta, president of Yushodo Booksellers Co.

Both the booksellers' convention and the book fair are held every two years. Up to the previous time, they used to be staged in major cities in Europe and North America. The fact that Tokyo was chosen as the venue last year shows that Japan has now become an international market for old books as well.

The ILAB was formed in 1947. At present, it has a membership of 2,000 firms in 16 countries. In Japan, 21 major antiquarian bookstores organized the Antiquarian Booksellers Association of Japan in 1965 and immediately joined the ILAB. These stores, including Yushodo and Matsumura Bookstore, have dealings with their European and American counterparts.

At the latest ILAB convention, debate took place on such subjects as reprinting of old books and measures to prevent theft of rare books. The participants visited libraries in Tokyo, Nara, Tenri and Kyoto and observed demonstrations of Japanese-style bookbinding and woodblock printing.

Meanwhile, both Japanese and foreign rare books worth more than 1,000 million yen altogether were put on sale at the book fair, which was held at the Grand Palace Hotel. Conspicuous among foreign books was "The Works of Geoffrey Chaucer, edited by F.S. Ills, The Kelmscot Press, 1896," priced at 4,550,000 yen, while the biggest attraction among Japanese books was the 15th century *emakimono* (picture scroll) "Kocho Ruien," priced at 3,500,000 yen. The three-day fair was visited by 2,500 persons — an unusually large attendance for an exhibition of this kind.

Photo shows a scene at the fair.



Reroofing of Buddha Hall

Full-scale retiling work on the roof of the Daibutsuden (Hall of the Great Buddha) of the Todaiji Temple in Nara got under way late last October. This is no easy task, since Daibutsuden is the largest wooden structure in the world today, standing 48 meters high and extending 57 meters east to west and 50 meters north to south with a total roof space of 7,700 square meters. Its roof is covered with as many as 115,000 tiles, each measuring 50 x 43 centimeters and weighing 15 kilograms. The retiling work will take six years and cost 3,000 million yen even if mechanical power is fully employed.

Current Topics



The building is now covered all over with a steel frame with chain conveyors and elevators attached. The equipment is designed to ensure a maximum mechanization of work and saving of labor as well as the safety of workers. Besides, the bolting method has been adopted in place of welding to prevent fire. In this way, minute care is taken to protect not only the Great Buddha and its house but also other national treasures and important cultural properties nearby from fire and other accidents.

The original Daibutsuden of the Todaiji Temple was built in 752 A.D. by order of Emperor Shomu to house the 15-meter-tall Great Buddha. But it was burned down twice, and the present structure was built in 1709.

The Great Buddha will remain open to public viewing even during the retiling work.

Reconstruction of the Five-Tiered Pagoda of Asakusa

The five-tiered pagoda in the Sensoji Temple in Asakusa, Tokyo's Coney Island, was recently reconstructed after a lapse of 28 years. The original pagoda was destroyed in an airraid in 1945 during World War II. It used to be the symbol of Asakusa, which attracts a great number of foreign tourists every year.

The reproduced pagoda is of ferro-concrete construction and the 25,000 tiles used are made of aluminum alloy. It soars up to a height of 52.25 meters and is the second tallest pagoda in Japan after the one located in the precincts of the Toji Temple in Kyoto. It cost about 1,000 million yen to reconstruct the pagoda, of which about 800 million yen was donated by some 18,000 pious parishioners of the temple.

The Pony Tower, an observation platform 110 meters high, which had been located in the compounds of the temple, has been torn down because it marred the view of the temple.

Before World War II, Asakusa used to be the largest and most popular amusement district in Tokyo but it was almost wholly destroyed in Allied airraids during the war. Its place was taken by Ginza and Shinjuku after the war but with the recent reconstruction of its famous five-tiered pagoda, Asakusa is once again regaining its former popularity among Tokyoites.



Battery-Operated Wheelchair

A battery-powered wheelchair (photo), that will enable a physically handicapped person to climb up a slope with ease has been developed by an artificial limb maker in cooperation with orthopedic surgeons at Fukushima Prefectural Medical College.

The new vehicle is a tricycle with a handlebar. The battery and motor are attached underneath the seat. A five-speed transmission gear makes it possible for a rider to climb up a not-so-steep slope with ease. On one charge which takes about six hours, the vehicle is capable of traveling up to 24 kilometers. Its maximum cruising speed is 6 kph.



It took Fukushima Artificial Limb Manufacturing Corp. two years to develop the vehicle in cooperation with the Orthopedics Department at Fukushima Medical College and the Iizaka Rehabilitation Institute.

It is expected that the vehicle will cost about 200,000 initially which will make it more than three times as expensive as a conventional wheelchair costing about 60,000.

Glass-Like Plastic Lenses

Development of technology to protect the surface of plastic lenses from abrasion has been claimed in Japan.

The new technology is believed to remove the complaint about plastic lenses that their surface is more susceptible to minor disfigurement than glass lenses.

Japan Atomic Energy Research Institute's Takasaki laboratory in Gunma Prefecture and Tokyo Optical Co. have jointly developed the new method by coating the surfaces with irradiation method. They said the coating is done with a liquid obtained by attaching silicon compounds to vinyl polymers. The polymerization process is induced by

irradiation with gamma rays from cobalt 60. They claim that plastic lenses thus reinforced are not only abrasion-free but as transparent and heat-resistant as glass lenses.

Plastic lenses have decided advantages over conventional glass lenses in that they do not break easily and therefore are safe and also lighter. However, their damage-prone surface has prevented them from replacing glass lenses for spectacles.

Tokyo Optical Co. plans to sell spectacles using coated lenses starting in April on a trial basis. The company said the coating would not add much to the price.

Japan Atomic Energy Research Institute said it had started studying application of the technology to car windshields and windowpanes.

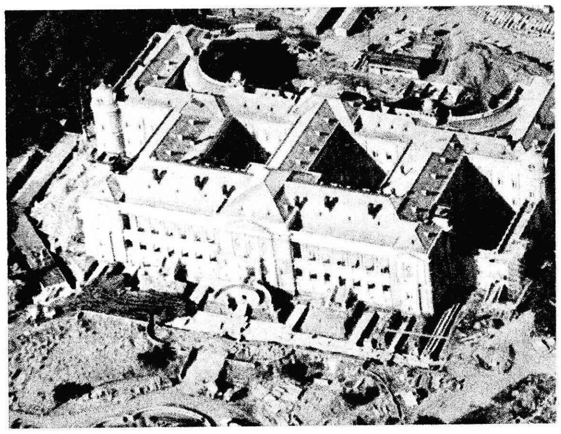
The photo shows the effect of coating of the surface of a plastic lens. The uncoated left half of the lens shows innumerable lines of abrasion while there is no such damage on the treated right half. The lens surface has been scratched with a steel brush.



Amplifier-Equipped Receiver

Nippon Telegraph and Telephone Public Corporation has recently developed a telephone receiver with a built-in amplifier designed to facilitate receiving of long-distance telephone calls or to help users with hearing difficulties. The user can adjust the volume by turning the volume control dial with his right thumb. The corporation plans to improve the prototype of the receiver after having about 15 hard-of-hearing persons in Tokyo and the Kinki and Chugoku regions use it for several months. The price of the amplifier-equipped telephone is expected to be several times that of ordinary phones which are sold at around 5,000 yen.

Guesthouse's First VIP Becomes Major Topic



With the new Government guesthouse scheduled to open in April, one of the major topics among political circles in Japan is who will be the first foreign VIP to stay at the guesthouse.

The remodeled former Akasaka Detached Palace in Tokyo is expected to emerge as the guesthouse with gilted walls and chandeliered ceilings. The remodeling work is now under way at a cost of 10,300 million yen.

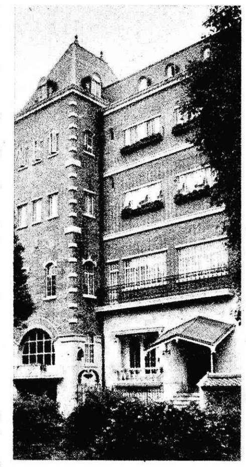
Leaders of various countries are expected to visit Japan this year as Prime Minister Kakuei Tanaka extended invitations to them during the series of his visits to the United States, China, Europe and the Soviet Union.

One of those considered most likely to become the first guest at the remodeled building is French President Georges Pompidou, who is scheduled to visit Japan in April.

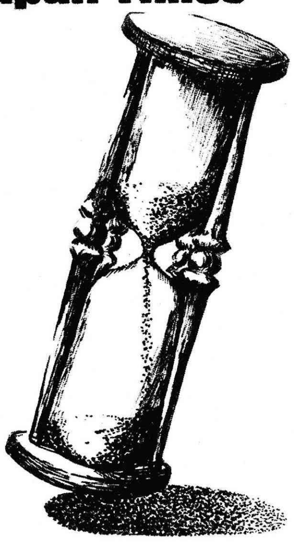
Observers also said that if the matter is studied from the standpoint of Japan's close relations with the U.S., President Richard Nixon may become the first VIP to be honored at the guesthouse. Nixon has promised to visit Japan by this autumn.

Meanwhile, Tanaka, during his visit to Peking in September 1972 for the normalization of Sino-Japanese relations, invited Chinese Premier Chou En-lai to visit Japan as the first VIP to stay at the guesthouse.

Photo: The guesthouse of the Government is taking shape with the remodeling of the former Akasaka Detached Palace in Tokyo.











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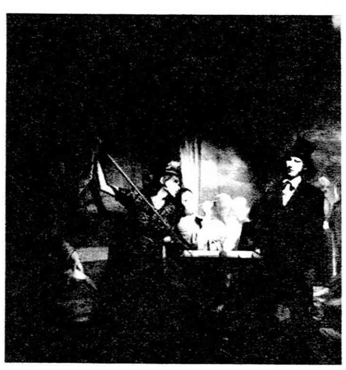
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Xapa, the Eyes of Her Eyeless



Miss Hanako Maekawa is never seen without Xapa whether she's at home, riding on a train, taking a walk or on a shopping trip. Xapa is a three-year-old female German shepherd dog. Her carefully groomed glossy black-brown skin gleams in the sunlight. Xapa is not a mere pet. She is the eyes of Hanako, guiding her sightless mistress wherever she goes. Xapa is a seeing-eye dog.

Hanako lives with her parents in Akihabara, one of the busiest shopping centers in Tokyo. Hanako lost her sight at the age of 20 due to contraction of the optic nerves. Ever since, she has been unable to walk alone.

Hanako met Xapa for the first time about two years ago. Since then, her range of activities has widened tremendously. Before her encounter with Xapa, Hanako used to stay home all day, brooding over her misfortune. All this changed when the German shepherd dog came into her life. Today, Hanako goes to massage clinics to practice her trade and attends *koto* (Japanese harp) sessions, thanks to the seeing-eye dog.

Once Hanako steps out of her home, the sidewalks are overflowing with pedestrians while on the streets, cars are moving in an unending stream. There are numerous traffic signals, which Hanako cannot see. She must climb and descend stairways in large department stores. Sometimes, she must also walk near construction sites where she may be hit by falling objects. Hanako must also board streetcars and buses. Without Xapa, it would be impossible for her to engage in all these activities.

The faithful Xapa always guides Hanako safely to



Xapa, the faithful guide dog, helps her mistress on her trip by electric train.

Photos by MASAMICHI SUMIYOSHI

Mistress

and from the massage clinics and the *koto* school. Hanako places full trust in the ability of the seeing-eye dog. Xapa, in return, gives Hanako her unstinted loyalty. The affection the two feel for each other is akin to love.

PERHAPS the greatest inconvenience the blind are confronted with is the inability to walk alone. If they could walk as freely as their more fortunate brethren, what a blessing it would be! They could enjoy their daily life and work as much as normal people.

Today, this inconvenience is being gradually lessened by the advent of the seeing-eye dog. At times of earthquakes, fires and other sudden disasters, the seeing-eye dog can lead the blind to places of safety quickly and surely.

There are approximately 250,000 persons in Japan who are blind. Regretfully, however, there are only 110 guide dogs on active duty. If a sufficient number of seeing-eye dogs could be provided, at least 8,000 of the 250,000 sightless persons in the country could be rehabilitated and find employment at remunerative jobs.

In the United States, which leads all other countries in the world in the number of seeing-eye dogs, there are more than 12,000 specially trained canines which are on active duty. In Britain, there are approximately 700 seeing-eye dogs which are safely conducting their masters and mistresses to and from their places of employment.

Although the significant role the seeing-eye dog can play in the life of the blind is not widely recognized yet in Japan, there is a growing awareness that something must be done to alleviate the plight of the sightless in this country.

The Japan Guide Dog Association for the Blind is currently concentrating its efforts on the training of more seeing-eye dogs so that a greater number of the blind can be provided with a companion who will enable them to walk freely and safely and also make it possible for them to rejoin the ranks of normal persons and engage in normal daily activities.

The association has launched a six-year plan starting in 1973 for the training of 50 guide dogs a year. This figure is small but the plan is proceeding smoothly and fruitful results are anticipated. The number of trainers has increased to nearly a score throughout the country. The association has constructed a new seeing-eye dog training center in Tokyo in February this year and two trainers are currently engaged in training 10 canines.

Compared with the training of a pet dog, the training of a seeing-eye dog is considerably more complicated. In order to guarantee the safety of the



Left: The shepherd dog provides Hanako with companionship while at home. Right: Xapa leads her mistress across an intersection.

Guide Dogs Undergo Rigorous Training

person who is to become the owner of the guide dog, the dog must be so trained that it will acquire the ability to make accurate judgment. The dog must also be trained so that it will obey its master's command.

A canine, to be groomed as a seeing-eye dog, must meet certain qualifications. First of all, it must pass a stiff examination on temperament, character and intelligence before it is allowed to go to a training center. It must be healthy and equipped with a strong sense of responsibility and with sufficient intelligence to make accurate judgment in cases of emergency. Dogs which are frightened by noise or which dislike being patted are not qualified for training as seeing-eye dogs.

The first course the dog is put through at the training center is to learn to obey the orders of its master. The commands "sit," "down," "wait" are repeated again and again until the dog becomes accustomed to the words and follows the orders exactly. This is the fundamental and also the most difficult course at any training center, requiring a high level of technique on the part of the trainer.

The next course may seem quite contradictory to the first, but the dog must now be trained to disobey the words of its master. This, again, is a basic prerequisite for a good guide dog. Why must the dog be trained to disobey its master's orders? The answer is simple. In many cases, a blind man does not know that an obstacle lies in his path and may order his dog to proceed but if the dog does so, the man will collide with the obstacle and get injured. This is why the dog must be trained to disobey its master's commands in such a situation. The dog must also make its master aware why it had refused to obey his orders.

Let us illustrate this point under the following circumstances. The master commands his dog to lead him across a street. Now, the street is still heavy with traffic and it is dangerous to cross the street just then. The dog, on his own judgment, refuses to obey its master's order and tries to tell him of the danger by either refusing to budge an inch, or by even tugging his master in the opposite direction.

The dog may act in the same way when there is an obstacle in the path which the dog may crawl under but which the master may bump into.

The dog is trained for about 14 months before it is put into service. After this training is over, the dog is put through another four-week training period together with his prospective master so that both may become familiar with each other.

Anyone who has seen Hanako sitting on a seat in a streetcar with Xapa lying docilely on the floor in front of her will no doubt be struck with the good temper and submissiveness of the seeing-eye dog. He will also recognize how helpful the dog is to the blind.

There is a growing recognition today of the significant role the seeing-eye dog plays in the life of the blind, and this is eloquently reflected in the fact that almost all countries of the world now allow seeing-eye dogs to board airplanes, streetcars, buses and other means of conveyance.



A trainer teaches an apprentice seeing-eye dog how to dodge obstacles.







Above: Guide dogs undergo training. Left: One of the 11 dogs at the Koganei training center is taught how to pick up a cane. Blind people often drop their canes.





Top: This trainer lives with his charges around the clock. He lives in and works at the training center. Above: A trainer, blindfolded, gives the finishing touch to the guide dogs' 14-month training.

THE FANTASIA OF HAKONE

Text by VIVIENNE KENRICK

Photos by MICHIO NOGUCHI & JNTO

The earth groaned, stretched, roared. Giant flames leaped, monstrous smoke clouds thickened, the sun blackened. The sky swung towards the convulsing earth where huge rocks of molten fire plunged, scalding water leaped, vast chasms opened. It could have been the end of the world. Instead it was a beginning, a parturition, the birth, 400,000 years ago, of Hakone . . . .

Millenia passed. The earth often lurched, and slowly settled again. Contours smoothed, and grass and forests softened the jags.

And men groaned, re-tied the strings of their straw sandals, shouldered their burdens. The summer sun blazed, typhoon storms lashed, snow whirled and settled. Outriders cleared the way, flags flew, paper lanterns bobbed, wooden clappers sounded, and the great lords, withdrawn behind curtains, rode in their palanquins. They were the cavalcades of feudal times, the pomp and ceremony that came to an end in 1868, the processions that moved each year for nearly 300 years into old-time Edo that is now Tokyo, over the formidable barrier of the mountains of Hakone . . . .

Trains today pull into stations, cars speed along expressway, turnpike and skyline drive, ropeways swing down from peak to lake. Wild cherries blossom in the hills, azalea bushes shaped like button mushrooms color and perfume cottage gardens, maples yellow and redden deep gorges in the folds of cliffs. Natural hot-spring water steams in the bathtubs of Japanese inns; hikers roam the mountain trails, skaters pirouette on the rinks, and golfers spread over the courses. This is the mountain playground, serene and inspiringly beautiful, the region that packs a wide variety of natural feature, human interest and historical relics into some 58 square miles, the heartland of central Japan's national park and hot-spring resort: Hakone.

More than 25 years ago, Hakone was my introduction to scenic Japan. Here I first met the rear of her mountains, the plunge of her valleys, the march of her trees over the hills. On weekend outings, when we reached Yumoto at the foot of the mountains, we always felt a quiver of excitement at the cherry-tree lined water course, the shops that sell wooden souvenirs, the old-style Japanese inns that perch wherever they can.

The two rivers of Hayakawa and Sukumo meet at Yumoto. From here, the Hakone Tozan Mountain Trolley clatters a switch-back way over ravines and torrents and through woodland up into the heights. When summer is hot and golden, the song of cicadas shakes the air, ferns cool the shade, and hydrangeas steep the banks in blue. When winter is cold and white, the motor road winding and climbing under the trees freezes and glistens.



The avenue of cedar trees at Hakone-machi has survived for 350 years. The cavalcades of the past used to proceed along this avenue which was then the Main highway.

At any season, the first stop in Hakone from Yumoto has to be at Miyanoshita on its mountain terrace, and at the historical Fujiya Hotel. Old pictures of Miyanoshita in the 1880s show Fujiya Hotel looking much as it does now, but settled in village countryside where farmers, packs on backs, tilled the earth. Miyanoshita has changed from a farming village to a cluster of shops that deal in antiques and the Japanese arts. Fujiya Hotel, with its dignified temple architecture and glass-house orchids, its arched red bridges and gardens spilling down steep slopes, has counted foreign royalty and dignitaries among its illustrious guests. It remains one of the storied hotels of the world.

Across the valley from Miyanoshita, Mount Myojo looms in a mountain range. Mount Myojo has its evening of glory each year on August 16 when, on its side, a huge bonfire burns in the shape of the Chinese character for "great." This "Daimonji-yaki," perpetuating an ancient Buddhist tradition that consoles the spirits of the dead, includes a spectacular fireworks display. It's often hard for us innocents in Japan to distinguish between religion and carnival. "Daimonji-yaki" for all its religious connotations means in fact a sparkling, crackling, mid-summer night out on Hakone roads that jam with happy crowds in holiday mood.

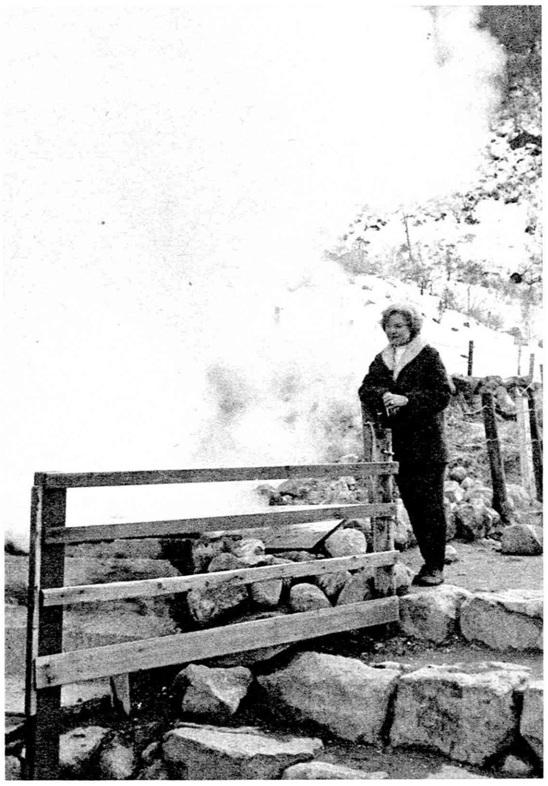
Mountain trolley and mountain road continue to Gora, both routes passing through woodland where moss covers stones, lilies grow between rocks, and water tumbles in little white-faced frights. The light green of tall bamboos tones with the darkness of evergreens. Short, striped bamboos think they ought to be in formal flower arrangements. Japanese-styled cottages, plum-tree screened, and open-fronted souvenir shops keep a rustic simplicity that new concrete hotels could easily destroy.

At Chokoku-no-Mori near Gora, the Hakone Open-Air Museum presents, on a hillside in a setting that is a high, scenic park, the work of modern, famed, international sculptors. The first of its kind in Japan, the Museum includes shapes and forms in different materials and of different imaginative flights. Strange it seems, yet compelling, that Bourdelle's strong figures, Maillol's nudes and Rodin's clothed men should stand out unprotected under the Japanese sky, surrounded by afforested mountains that fade, like the shades in ink painting, the farther they reach into the distance. Strange, compelling, and fitting is the concept, as impressive as the attitude of the Japanese potter who leaves his pots out in all weathers, believing that exposure to nature is proper and can be only of benefit to them.

The carriages of Japan's longest ropeway swing out into space on a half-hour journey from Sounzan to Togendai. The road goes via Kowakidani — "Valley of Lesser Boiling" — to Owakudani — "Valley of Greater Boiling" — where ropeway riders and motorists halt. The smell of sulphur fills Owakudani, an old crater of Kamiyama, that still bubbles and steams with hot sulphur geysers left over from ancient eruptions. Eggs boiled in the geysers guarantee long life, five extra years, they say, for each egg you eat.

If you speed in your car past Shojin-ike on the way to Moto-Hakone, you miss the carved Stone Buddha tranquil by the roadside. That will not do. The Buddha has meditated here in the natural shelter of rock and scrub for seven centuries. A splendid Buddha, this one, he deserves better than the rush of unheeding traffic by him.

Seven centuries; yet Hakone Shrine was already five hundred years old when the Stone Buddha was carved. Near the shore of Lake Ashi, red torii — sacred Shinto gateways — mark the long, uphill, tree-tunneled walk to the present, re-built Hakone Shrine buildings. One red torii stands in the lake itself, blue water lapping it, green trees backing it. Hakone Shrine sets Moto-Hakone alight each July 31. Picture the scene: glowing lanterns afloat on the lake, strings of fairy lights outlining boats on the water, fireworks bursting against the night sky. Who says that old, fairy-tale Japan has gone forever?



Steam rises from the ground at Owakudani — "Valley of Greater Boiling." Geysers still bubble in this old crater of Kamiyama.

Other-worldly spirits, perhaps those fierce deities of creation, or gentle, gossamer-winged creatures with magic wands, had to position Lake Ashi — Lake of Reeds — where it is. Mount Fuji had to have a mirror. Sometimes Mount Fuji rises in total majesty to look at herself in Lake Ashi. Often she is coy, taking quick peeks in between wrapping her cloud-veils around her again. Of course Mount Fuji had to have a mirror to see herself, because she never looks the same way twice. She can be totally white against a totally blue sky, totally pink against a purple sky, totally black against an orange sky. Lake Ashi reflects her faithfully to herself, and presents her inverted image to everyone who boats or water-skis, goes fishing, or just looks from the lake's eastern shore.

More than 350 years ago, a local lord planted 500 cedar trees in an avenue by the lake near Hakone-machi. Awe, silence, elusive fragrance envelop you beneath the trees. Think of the years that have passed and the events that they have seen, for now we are near the check-point of that dreaded barrier town of the Tokugawa feudal age: Hakone.

During those nearly 300 years, the Emperor of Japan lived in Kyoto, and the Tokugawa Shogun, or Generalissimo, lived in Edo, present-day Tokyo. Japan was divided into feudal fiefs, each with its local lord and his retinue. To keep control of the country, the Shogun decreed that the local lords



The Skyline Drive, constructed in 1962, opens up new views of unspoiled countryside. A rotary engine powered Mazda Luce stops at an observation point that is sited to give an uninterrupted view of Mount Fuji. Japan's tallest mountain and sacred symbol is snow-covered until late in spring.

maintain mansions in Edo where their wives were to stay, and regularly ordered the lords to proceed to Edo to pay homage.

To impress each other, and to show loyalty to the Shogun, the lords had to put on splendid public displays that sapped their strength and resources. Each traveler had to carry credentials, which were rigidly checked at the barrier. Grim officials looked for weapons, and wives too, for no weapons were allowed into Edo, and no wives allowed out.

The check-point, dominating the main road between Edo and Kyoto, was of vital strategic importance in preventing revolts against the Shogun. Check-point guards were severe, and heavily armed. Today, light-heartedly enough we can inspect the model check-point that commemorates old days, old ways; although life-like models of Tokugawa officials recreate suggestions of ancient fears.

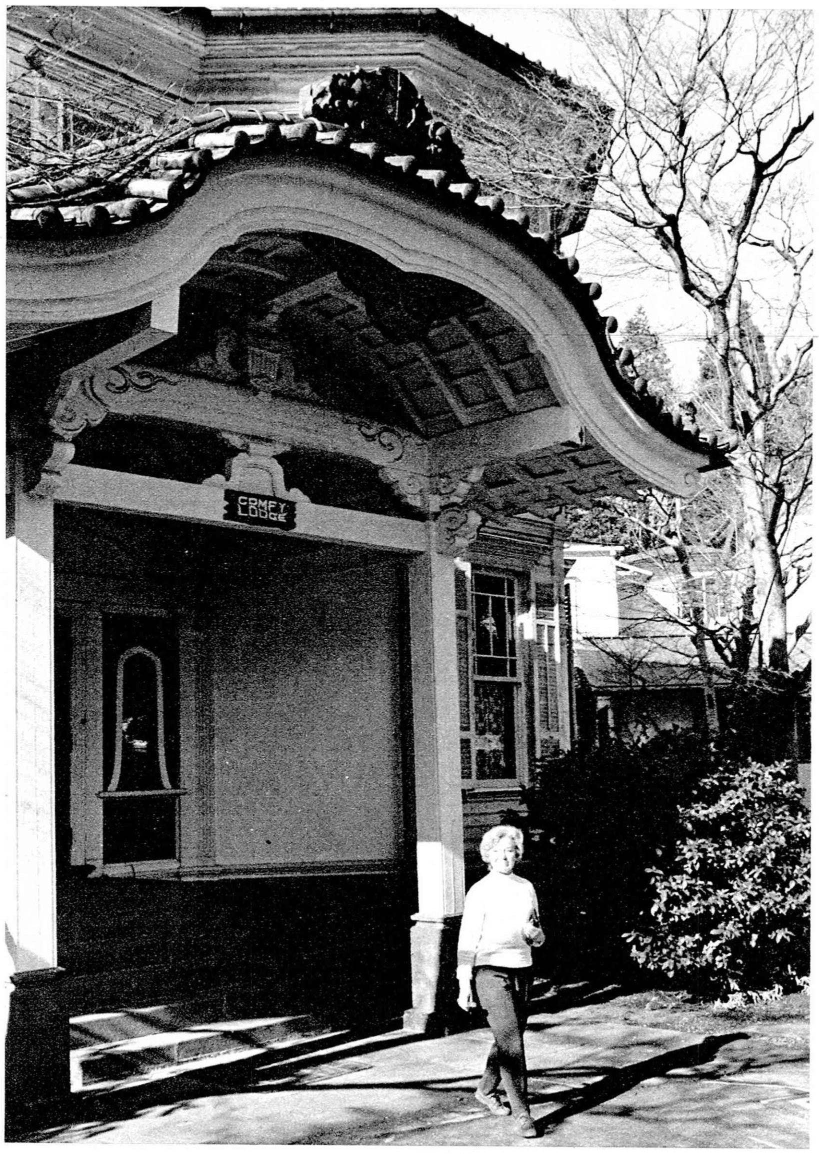
The romance of the road and of history comes alive again each November 3, when local men and women stage a procession patterned on what used to be. They wear samurai costume, they bear the old-time paraphernalia of flags, lanterns and parasols, palanquin and baggage. And they march, posturing and chanting, along the enchanted avenue that stretches beneath cedar trees that for centuries supported the real pageantry, the real color.

Old roads, hiking trails now, meander around Hakone mountains. They used to be main roads. A strip of the original old Tokaido, stone-flagged, off the course of the present Tokaido, is near Hatajuku where the old woodcraft skill of Hakone-zaiku originated three centuries ago. The heritage of Hakone-zaiku has been passed down through generations of artisans who still produce the marquetry ware that is their distinction and their pride. Cottage families still produce traditional patterns in a hundred designs, and inlay boxes and buttons and trinkets, souvenirs for the visitor to take away.

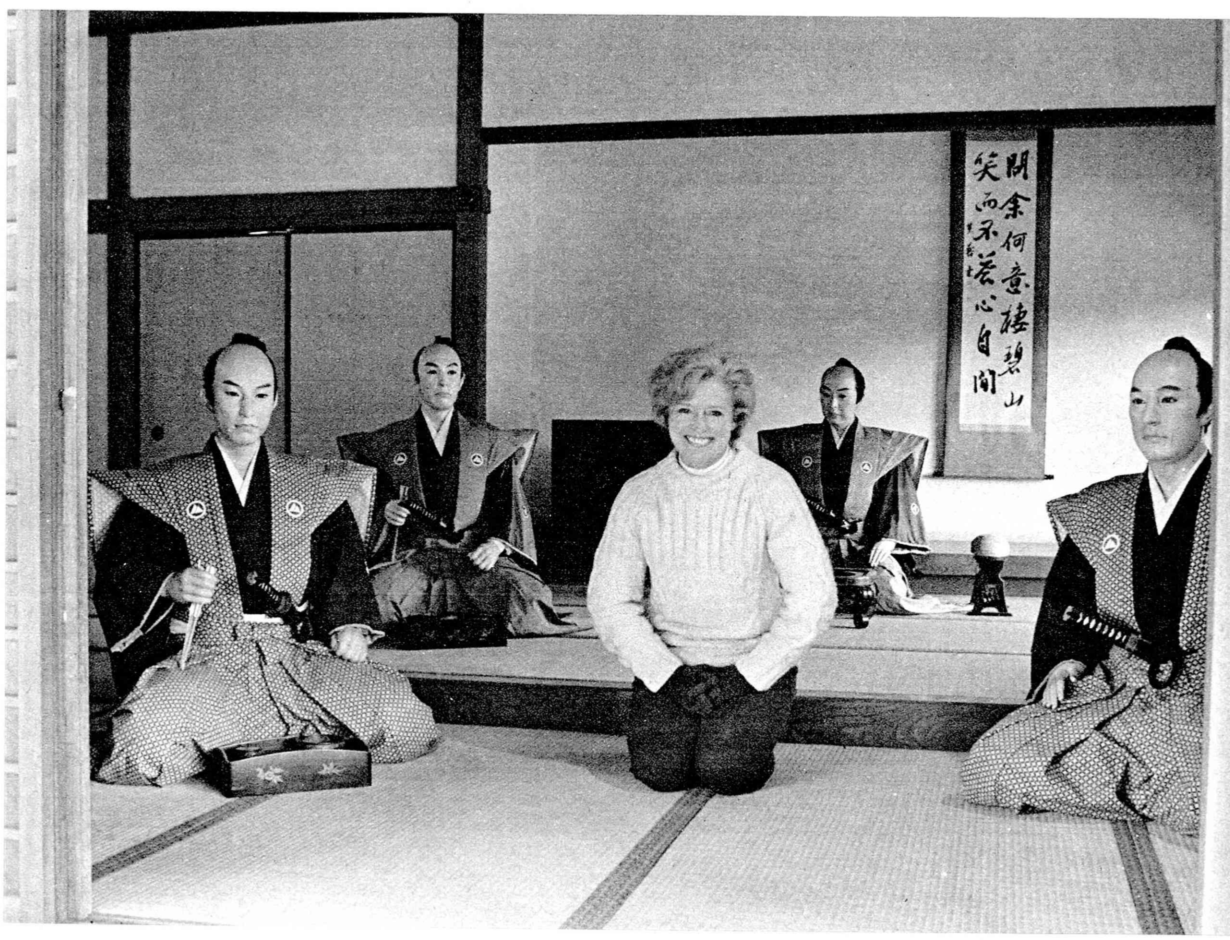
The Ashi-no-ko Skyline Drive, carved in a sweep of open land studded with lava rock and scrub, swoops over the top of the world. Mount Fuji the Peerless, appearing just across the way, commands full deference. Nothing comes between mountain and beholder, no frame of blossom, however delicate, no obtrusion of other height. Occupying the western aspect, Mount Fuji holds nothing back. From her footing in the lowlands she soars in completion, a natural sculpture, a reassurance, the perfect mountain.

The Drive, bending around to Lake Ashi again, oversees the dun of beaches, the drop of sheer cliffs clean into water. The Drive connects with the road that penetrates forests of pointed firs that look like crinolined ballerinas, to Sengokuhara Spa and to the plain with plants that are national treasures. Short bushes fluff over the rolling land. In autumn, when "the sky is high and horses fatten," pampas grass plumes over the plain bow like grave ghosts.

We drive through Otome Pass, heading for expressway and Japan's capital city. Out of the drama of scenery, the panoply of the years, the folk expressions in wood and stone, I keep my crystallization of Hakone: evening sheen on the lake, and white swirl behind a boat crossing from shore to shore.



Fujiya Hotel at Miyanoshita is only a few years away from celebrating its centenary. Its architecture of a by-gone age gives it grace and dignity, and evokes feelings of nostalgia.

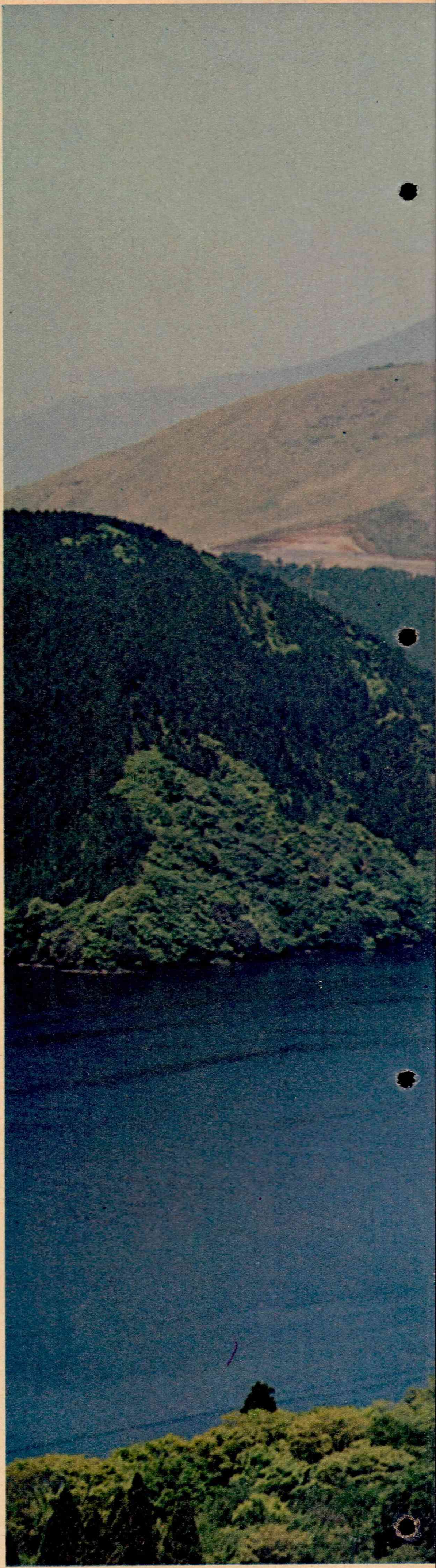


Wax figures in authentic, re-created settings represent officials and guards of Japan's feudal centuries at the Hakone Checkpoint. The Hakone Town Office in restoring the "New Hakone Checkpoint" in 1965 is preserving cultural properties and bringing old history to life.





Above: "Daimonji-yaki," a midsummer fireworks and bonfire extravaganza at Mount Myojo, is a Buddhist festival for the dead. Below: Each autumn at Yumoto Spa, local people re-enact an old-time feudal procession in a spectacle that is very popular with visitors.

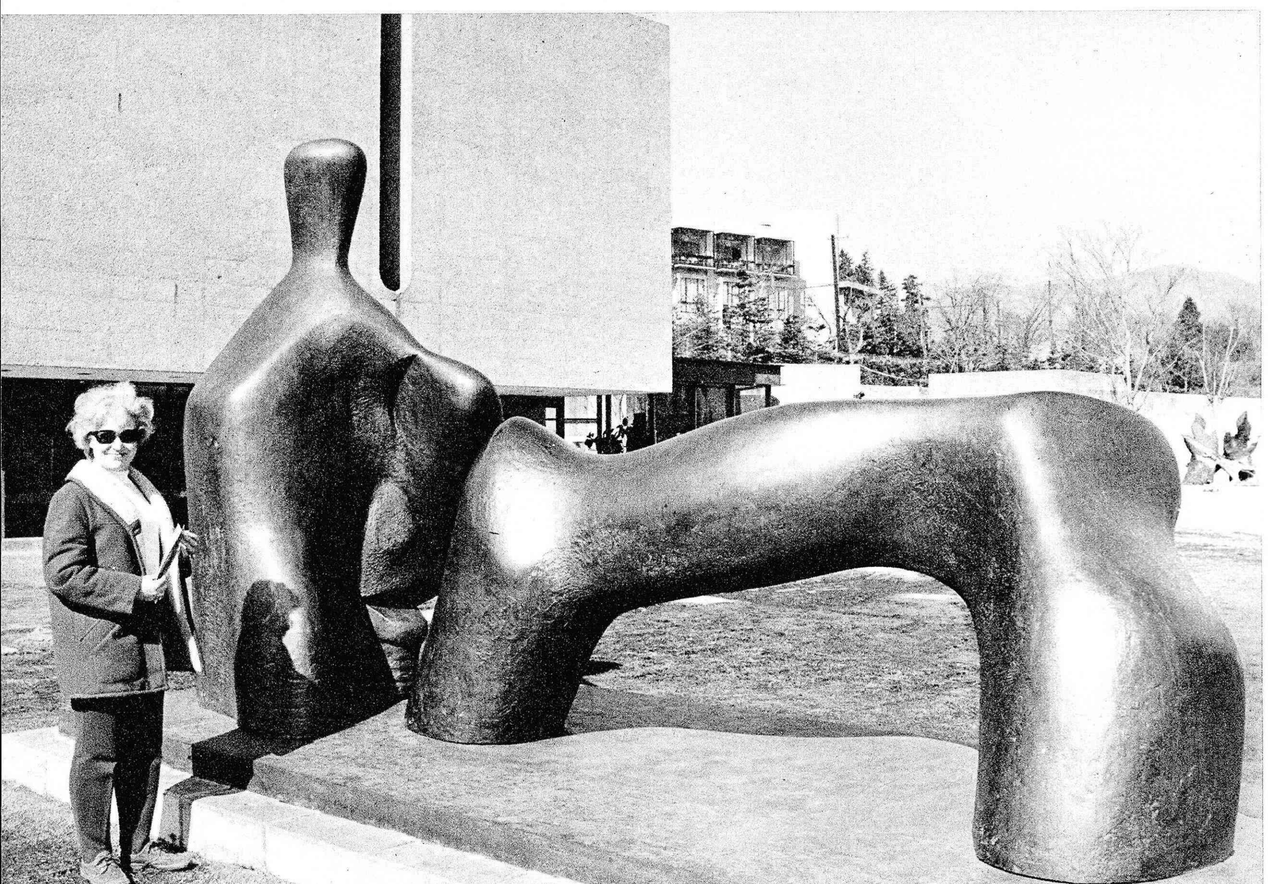




Mount Fuji towers above all other mountains, across Lake Ashi at Hakone. Set in a National Park, this lake and the surrounding mountains provide unparalleled opportunities for open-air activities for Tokyo people. Bullet train services to Odawara, and the Tomei Expressway nearby make the entire area readily accessible.



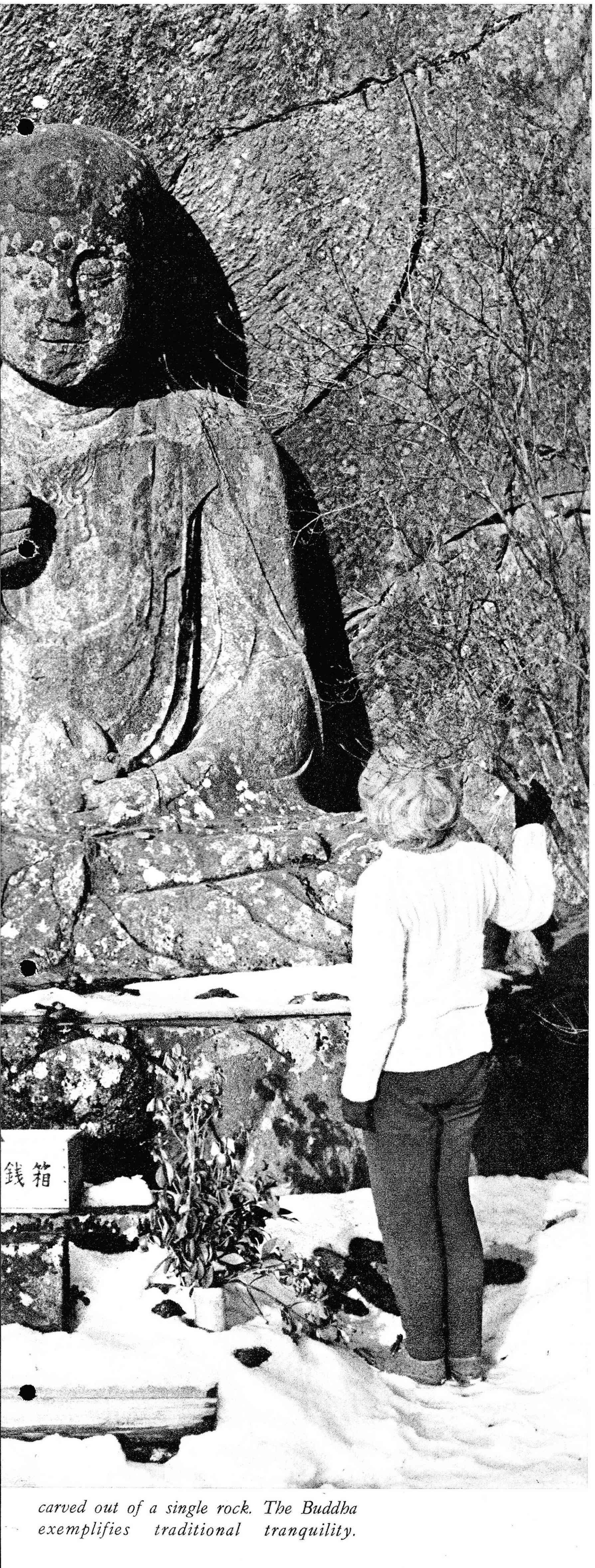
In a cottage workshop at Hatajuku, a craftman produces "Hakone-zaiku," speciality of the region. The craft is still being handed down from father to son, as it has been for three hundred years.



Modern sculptures are set on a hillside in the Hakone Open-Air Museum at Chokoku-no-Mori. Visitors see representative works of many famed sculptors from several different countries.



The seven-hundred-year old, wayside Stone Buddha at Shojin-ike is a giant figure



carved out of a single rock. The Buddha exemplifies traditional tranquility.

The Japanese Theater, Classic & Modern





'Kotobuki Soga no Taimen' is one of Kabuki's spectacular plays of felicitous nature, rich in stylistic beauty. The Soga brothers Goro and Juro form a striking contrast, one fiery and impetuous, the other gently restrained.

Traditional genres, newest of dramatic forms present a tantalizing bill of fare for theater-goers to choose from.





Bunraku puppets take on intimate life in the hands of the manipulators in this scene from 'Meido no Hikyaku' depicting fugitive lovers Umegawa and Chubei on their journey to death through the countryside in the falling snow.

The lovely Noh mask takes on an expression of infinite sorrow in the Noh 'Yuya' which tenderly recreates the soft aura of a spring day with the cherry in full bloom, adding to the poignancy of the grief in Yuya's heart.

The Traditional Theater

Text by YUKI YAMAMOTO

Perhaps there is no other nation in the world that boasts quite the same variety of performing arts both ancient and ultra-modern that Japan possesses. Not only are the newest of theatrical forms such as the rock musical and underground theater avidly imported and imitated and created, but there is an incredible assortment of traditional genres transmitted from centuries in the past and still performed in time-honored form. This persistent attachment to the old and the eager assimilation of the new seems to have characterized Japan through the ages from past to present. And thanks to this seemingly paradoxical combination, the theater-goer in Japan today has a bewildering array from which to choose.

Kabuki, which in the postwar years has attained a certain amount of international recognition as a unique theatrical form, is the most readily visible and available of the traditional theater genres today. It boasts a history of well over 300 years and yet it is by no means the oldest of Japan's existing theater genres. In fact, among the traditional theatrical forms, it ranks quite at the end of the line, and unlike the other older forms continues to assimilate and create newer material, and is the one genre that has served as a tangible link between the theater of the old era and that of the post-Restoration modern era.



The 'onnagata' or female impersonator is indispensable to Kabuki art. Above shows veteran onnagata Baiko Onoe as Tonase in 'Chushingura,' expressing apprehension as she half expects a rebuff at the gate.

Among the representative classic theater arts of Japan today there are the ancient Gagaku and Bugaku of the court era, the Noh and Kyogen of Japan's feudal Middle Ages, and the Bunraku and Kabuki of the Edo period. Kabuki being at the end of the line as it were, might be thought to have been derived from or largely influenced by the earlier forms, but such is not necessarily the case. Each era bred its own forms, generally developing from an entirely different source and representing an entirely different class of people.

Consequently each period of Japan's history and each of its classes of people in their respective period of ascendancy are represented in Japan's existing performing arts today. The leisurely classic elegance of the ancient court period can be seen in Bugaku and Gagaku, the court dance and music which are preserved by hereditary performing families in the Imperial Household to this day. Originally introduced from the continent in the seventh and eighth centuries and tempered to suit Japanese artistic taste, they continue to be performed periodically in Japan at court and shrine rituals although they have long been forgotten in the lands of their origin.

The Noh was the next major stage art to reach perfection, although a long, culturally unproductive period of strife had to pass during which the aristocrats of the court period faded from power and a more virulent provincial aristocracy based on regional wealth and military power came to the fore. The ensuing Kamakura period gave flower to the Zen philosophy and culture that reflected and also served to help mold the severity and austerity of the newly-risen warrior class.

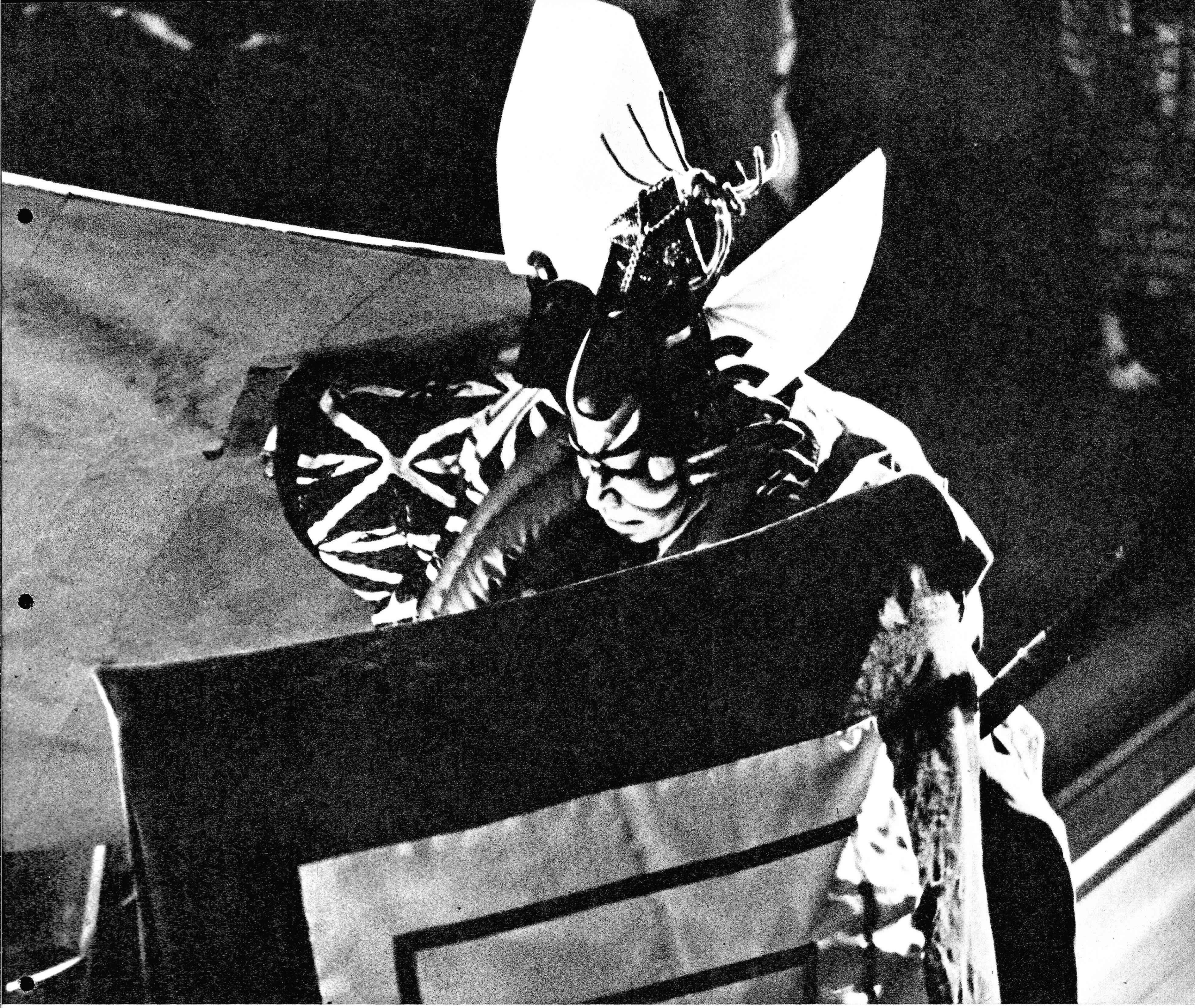
During a brief respite from internecine fighting from about the end of the 14th century, this ruling warrior class began to aspire toward more cultural achievements. Under this influence, Noh in spite of the fact that its origin is believed to lie in the crude street art of Sarugaku and the rural Dengaku, was perfected into a dignified and aristocratic form around the 15th century and eventually developed into perhaps the most deeply symbolic and philosophic art form possible under the patronage of the ruling warrior class.

After the upheaval of the civil war period subsided, the land lapsed into prolonged peace under the Tokugawa shogunate government. But as the era advanced another change began to take place. The samurai class continued to rule, but the development of the cities and of merchant trade began to undermine the ruling class economically. By the end of the 17th century, flaunting their economic superiority and their earthly vitality and uninhibited love of life and color, the merchant class developed two remarkable theater forms, the Bunraku puppet play centered mainly in the commercial city of Osaka, and Kabuki in Edo (present-day Tokyo) which was the seat of the shogunate government.



These two forms developed more or less together, each influencing and inspiring the other, borrowing from, and improving on each other in turn, and thus emerging with much of their repertory in common. As is common to many performing arts, they too had their origin in humble sources. Bunraku started out as a form of story-telling which later tied up with very simple puppets. Kabuki started out as bawdy street dances for the propagation of a popular religion, incorporating other features in the process of development.

The merchant culture of the Edo period was based on a wealthy consumer economy which however held no promise of increased power or social rank for the merchant class, based as it was on rice transactions controlled by the feudal government. But wealth there was, for it was the merchants who manipulated the monetary transactions as the commercial economy developed. These social aspects influenced the nature of merchant



'Shibaraku' is typical of Kabuki's flamboyant 'aragoto' category, exaggerating the masculine virility of the hero in a presentation that defies realism in its fantastic stylization.

class culture, making it an opulent wealth-based one, bold and lavish and imaginatively ingenious, but somehow also lacking in a balancing restraint in its uninhibited joie de vivre. With wealth but no aspirations to power possible, the merchant class people found means of thumbing their noses at the ruling class by flaunting their wealth and sophistication at their two special spheres of pleasure, the geisha quarters and the Kabuki playhouse.

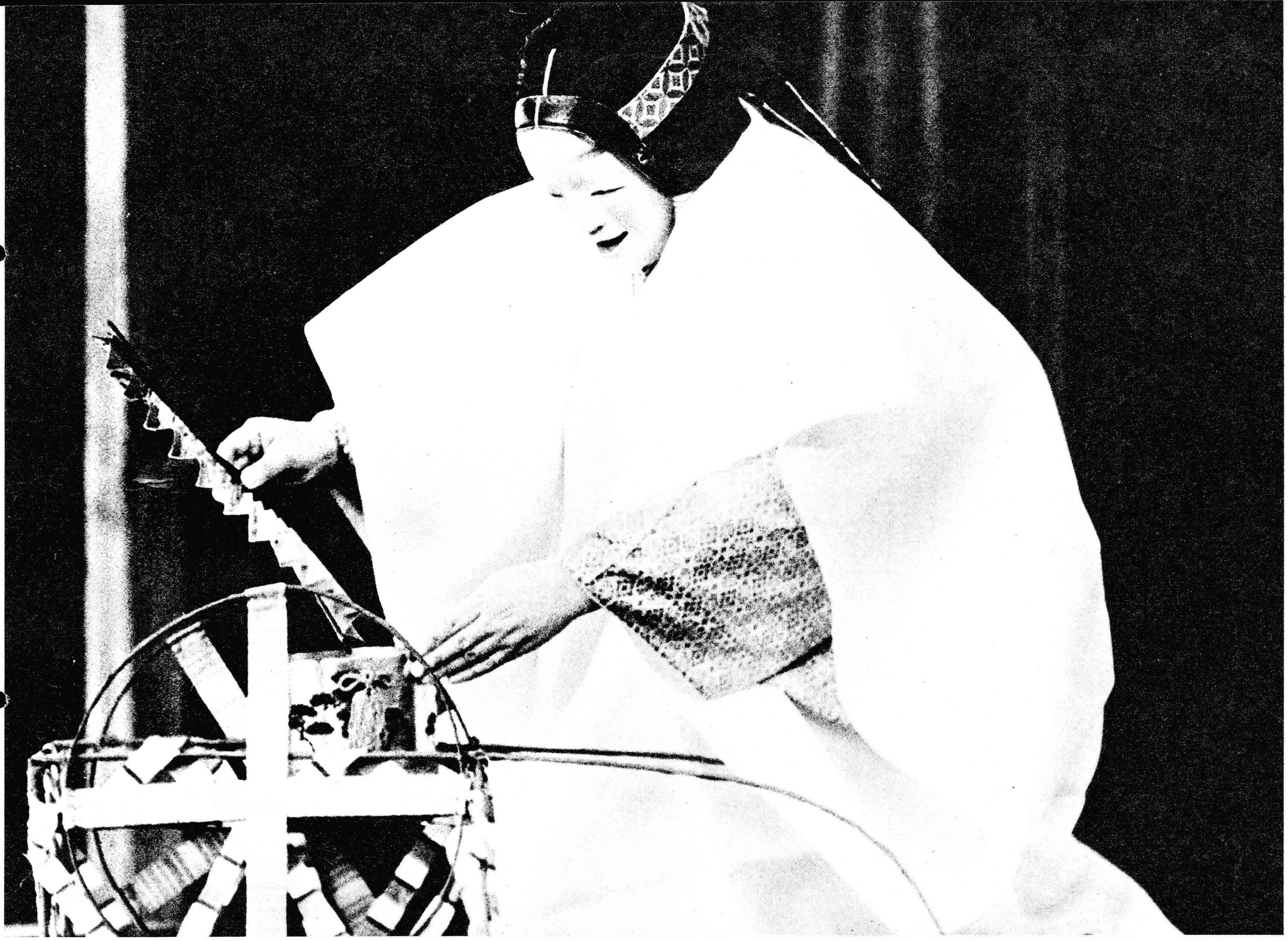
It is this Kabuki that is considered the representative traditional theater genre in Japan today, perhaps rightly so, because it is the form that has managed to survive commercially to this day although no longer truly representative of any segment of the modern Japanese society. It retains its traditional repertory and all its basic traditional dramaturgy and the gaudy trappings that appealed to a different society in a different era, but which can still fascinate today through their sheer brilliance and ingenuity. There may be alterations and abbreviations and speeding-up in the presentations, and there may also be the creation of original dance or drama numbers from time to time for the genre, but the whole remains fundamentally the same, because otherwise it would no longer be Kabuki.

The revolving stage and the hanamichi passageway and the "seri" stage lift device were all Kabuki innovations that have found their way into modern productions but still remain grandly Kabuki's birthright. The striking makeup, some very modern in their surrealism, the stylized posturings that border on dance, the exuberant resort to all manner of trick effects from spectacular on-stage costume changes in the flick of an eye to horrendous ghosts that appear mysteriously from huge lanterns and disappear just as mysteriously into a blank wall, the choreographed acrobatics that serve as fight-pantomime, the narrative music from the side and the "geza" stage music that sets just the right atmosphere for each scene, the electrifying effect of the wooden clappers in heightening dramatic tension, the use of so many different kinds of curtains each for its own special effect . . . . these features of Kabuki are inherently a part of Kabuki, and without them a production would no longer be true Kabuki.

And of course there is the fabulous innovation known as the "onnagata," the male actors who impersonate the famale roles in this all-male theater. Take away the onnagata and you have done away with Kabuki.

With all these built-in attractions, Kabuki continues to hold sway in modern Japan. The more realistic elements that came to be called for under the pressure of social changes that took place with Japan's entry into the modern era, affected Kabuki to some extent and left their mark on Kabuki's repertory. But these essentially non-Kabuki elements eventually found their own outlets, at first heavily influenced by Kabuki, but eventually breaking off into independent forms of their own. These laid the base for Japan's ever-increasing theater forms while leaving the basic Kabuki intact to enrich Japan's theater world with its tantalizing combination of the old, the new, and the futuristic.







Opposite page: The valiant beauty and strength of a woman caught in a moment of tragedy is seen in the Noh 'Tomoe'. Depicted is Tomoe, the beloved mistress of warrior Yoshinaka who fought beside him in battle and witnessed his death.

Above: The spirit of Matsukaze, humble woman of the seaside at Suma who became the mistress of Yukihira, a court noble in exile, comes out to recount her tale and lament the brevity of that love in 'Matsukaze,' a representative Noh play.

Left: The exquisitely chiseled face of the Bunraku doll and the expressiveness of its movements, bring it endearingly to life. Shown here is Yukihime of the play 'Kinkakuji,' who is taken captive by the villain but wins out in the end.

Bugaku and Noh Photos by Toshiro Morita; Kabuki Photos by Chiaki Yoshida and Shochiku Photo Dept.

Rebellions Bred Modern Genres

Text by DON KENNY

The various styles of modern theatre in Japan have come about through a series of rebellions against existing forms by people who lacked the techniques of the craft, who proceeded to borrow technique from the older forms, and who ultimately settled into their own set style and brought about yet another clearly defined type of theatre. Three distinct styles exist today that were born in this manner — Shinpa, Shingeki, and Underground.

It all began in 1888, when a young radical of the Free People's Rights movement named Sadanori Sudo opened in Osaka at the Shinmachiza with three plays full of spectacular brawls and political ideals. A short time later, in 1891, Otojiro Kawakami opened with similar plays at another Osaka theatre. Both realized before long that their political ardor alone was not sufficient to carry them for long as theatre, and that they must enlist the help of Kabuki people and novelists for acting and production technique and material for new plays.

Kawakami, who had received some previous training as an actor and a producer, continued to present successful shows by adding more and more melodrama to his material. In 1894, he experienced his first smash with a play about a contemporary family feud titled "Surprise" (Igai). Its success was so great that two sequels followed that were called "Surprise Again" (Mata Igai) and "Surprise Again And Again" (Mata Mata Igai). He soon built a theatre in Tokyo for his productions which he called the Kawakamiza.

However, the end of the Sino-Japanese war left the country quite lacking in interest for political subjects, and Kawakami soon fell upon bad days. So in 1903, he took his former Geisha wife Sadayakko abroad, where they presented "Japanese theatre" to the West for the first time. Their material for this tour seems to have been poorly done, overly exaggerated copies of Kabuki plays and Japanese classical dances, but they made appreciable financial gains, and returned triumphantly to Japan and presented the first Shakespeare ever seen here, in very Japanized versions.

Whether or not she was a great actress, Sadayakko is of importance in the history of Japanese modern theatre as the first actress in Japan since the days of Okuni way back around the beginning of the 17th century. All modern productions up to this point seem to have followed the Kabuki tradition of male actors playing women's roles.

During the following three decades, various groups were formed. Their themes began to concentrate more and more on home drama and human interest episodes, and they became known generally as Shinpa. It was during this time that the most famous plays of the present repertoire were first presented, and that famous actors of the Shinpa genre, such as Rokuro Kitamura, Shotaro Hanayagi, Ichijiro Oya, Taro Hanabusa, Kan Ishii, and Eijiro Yanagi began their work. Female impersonators of women still dominated, with actresses playing alongside of them in other female roles.

The late 1960s saw the passing away of all of these men except Eijiro Yanagi, who is not only a fine actor, but is also Shinpa's most prominent historian. The single present troupe is dominated by actresses, headed by Yaeko Mizutani (who was originally a Shingeki actress), her daughter Yoshie, Suisen Ichikawa (daughter of Danjuro IX), and Kuriko Namino (daughter of Kanzaburo Nakamura). They suffer from a serious lack of male actors, but maintain the style with brilliant technique that combines the best of Kabuki and turn of the century realistic acting. Yaeko Mizutani is the most exciting and versatile actress in Japan today despite her advanced age.

About the time Shinpa had settled firmly into the



Yasue Yamamoto as Tsu in Junji Kinoshita's "Evening Crane" (Yuzuru).

melodramatic genre it is today, shortly after the turn of the century, young radicals once again took up arms against the status quo. Such men as Shoyo Tsubouchi (the first, and still the greatest man to translate the complete works of Shakespeare into Japanese), Kaoru Osanai, and Sadanji Ichikawa revolted against the light public appeal melodramas of Shinpa, in favor of the strong social content of western playwrights, and worked toward a heightening of artistic accomplishment. Shakespeare, Ibsen and Gorky were the favorites of these early days. Shingeki was the first type of theatre in modern Japan to use actresses exclusively for female roles.

While their purposes were for higher art, they concentrated on the literary content and value of the plays, and had no precedents for the acting style necessary for their presentation. Thus acting was a matter of experimentation with help, once again, from Kabuki actors. For this reason, early productions of such Shingeki favorites as Gorky's "Lower Depths," Ibsen's "A Doll's House," and Shakespeare's "Hamlet" must have been strange indeed to behold.

Tsukiji Little Theatre was the first building ever built and owned by a Shingeki troupe. It was completed in 1924 and the first program presented was



Three styles of theatre represented in a single production — Yaeko Mizutani from Shinpa, Kanzaburo Nakamura from Kabuki, and Haruko Sugimura from Shingeki (right to left) in "The Wife of Seishu Hanaoka" (Hanaoka Seishu no Tsuma).

three one act plays, one of which was Anton Chekhov's "Swan Song — A Dramatic Study." A split in political and artistic views brought about the final demise of the troupe and training school at this theatre in 1930. However, in spite of its short life, the Tsukiji Little Theatre Troupe was the nucleus from which all the major Shingeki troupes were born.

The Bungakuza Troupe was formed in 1938 for the purpose of presenting purer artistic and literary, unpolitical plays. Their repertoire has always been about sixty percent domestic plays and forty percent such western works as Ibsen's "The Wild Duck," Marcel Pagnol's "Marius" and "Fanny," and Thornton Wilder's "Our Town." Haruko Sugimura was one of the founding members, and maintains a position today as almost dictatorial head of the troupe. She is especially well known for her portrayal of the lead role in "The Life of a Woman" (Onna no Issho) written by Kaoru Morimoto, and Blanche in Tennessee Williams' "Streetcar Named Desire." She is far more adequate in Japanese roles than western ones. This is a strong tendency in the troupe as well, though they attempt "modern" versions of Shakespeare and other Elizabethan dramatists quite frequently.

The Haiyuza Troupe was formed in 1944, with Koreya Senda as its head, as both actor and director. Senda studied for many years in Germany under Erwin Piscator, who was the originator of the "epic" style of play production that Bertoldt Brecht was to make world famous later with his Berliner Ensemble. Thus the Haiyuza Troupe was built on the same principles of training and production, resulting in excellent presentations of such plays by Brecht as "Mother Courage," "The Good Woman of Setzuan," "The Threepenny Opera," and "The Caucasian Chalk Circle." They also have done Molière, Shakespeare, Eugene O'Neill, and various original Japanese plays.

The Mingei Troupe was formed in 1947. Their work has always been full of heavy social comment, with their first production being a dramatization of Toson Shimazaki's novel about social discrimination titled "Apostasy" (Hakai). They prefer such western writers as Gorky and Sartre, and do Chekhov often but with a much too heavy hand. The troupe is headed by Osamu Takizawa, Jukichi Uno, and Chikako Hosokawa.

The Budo-no-Kai Troupe was founded in 1947 also, with Yasue Yamamoto as its head, for the purpose of presenting Japanese plays on folk themes. Their most famous piece is Junji Kinoshita's "Evening Crane" (Yuzuru). It is a lovely tale about a crane that became a beautiful girl and married a young farmer in gratitude for his having brought the crane back to health after it had broken its leg in the snow. The troupe as such was disbanded some time ago, but Yasue Yamamoto has starred in the title role in all productions of the play to date, with beautiful and delicate ef-



The poster from an early production of Shakespeare's "Romeo and Juliet" that was obviously highly Japanized.

fectiveness.

The above four troupes dominated the modern serious dramatic scene in Japan from the mid-forties through the mid-sixties, despite splinterings and reformings of small troupes from these basic sources. The main splinter groups that broke away during the late fifties and early sixties include the Seinenza Troupe and the Haiyu Sho-gekijo Troupe from the Haiyuza, and the NLT (New Literary Theatre) Troupe and the Kumo Troupe from the Bungakuza, and Yukio Mishima's Roman Theatre Troupe that was a further splinter of NLT. Today the Seinenza and the Kumo Troupe are the only ones of these that are still in vigorous existence.

In July of 1953, a new troupe, totally unrelated to the old Shingeki line, was founded by ten young people — 7 university students, one housewife, one white collar worker, and one professional actress. They called themselves the Shiki Troupe. Of those first ten members, Keita Asari has become the omnipotent director, and Setsuko Fujino (the professional actress), Takeshi Kusaka, and Hiroshi Mizushima have formed the acting backbone.

Over the past twenty years, the Shiki Troupe has concentrated on French theatre, with Jean Giraudoux and Jean Anouilh as their basic literature, with plenty of Shakespeare to add spice.

They are the first serious theatre troupe in Japan to ever present Broadway musicals. Their productions of "Applause", "Mame" and "Jesus Christ Superstar" were highly successful, and they have recently completed an equally successful Tokyo season of "West Side Story" which is to be toured throughout the country for the remainder of this year.

Orthodox modern theatre had become stale but solid, and was continuing rather complaisantly along its way, when suddenly in the mid-sixties, a whole flock of very young experimental groups came to life and were quickly dubbed Underground Theatre.

The Waseda Little Theatre Troupe was made up of a group of Waseda University students, and their theatre was located on the campus of that university. Their director was Tadashi Suzuki, and their playwright Minoru Betsuyaku. Betsuyaku creates a world rather similar to such theatre of the absurd writers as Beckett and Ionesco. His characters are constantly trying to relate to people and things that do not wish to be related to. The troupe has not entirely disbanded, but they no longer own their former theatre and their performances are few and far between. Betsuyaku himself has gained great fame as one of Japan's foremost modern playwrights. His scripts are performed by the more orthodox troupes now, and he is busy writing new things for TV and feature films.

The Tenjo-Sajiki (Gallery) Troupe is the theatre of poet-playwright-director Shuji Terayama. He utilizes the conventions of sideshow, circus, and black mass to express a basic theme of a desperate struggle for freedom from a tenaciously clinging nostalgia that the struggler loves, to the extent of a perversion, almost as much as his desired freedom. His main actress is former "pink" film star Keiko Niitaka. Terayama still writes poetry, novels, plays, and TV and film scripts, and has recently proved his prowess as a far out photographer. Today his troupe spends much time touring the world, participating in international theatre festivals, but their few performances here are still very popular.

One of Terayama's assistant directors Yutaka Higashi broke away and created the Tokyo Kid Brothers Troupe. Their first two shows — "Tokyo Kid" and "Golden Bat" — were very much in the tradition of the tribal love-in rock musical begun by "Hair." They caused a sensation in Tokyo due to the fact that they were the first to relate to their own problems and environment in a basically import theatre style. They were immediately taken to New York, where, after some very bad luck for starters, they had a smash hit with their show at Ellen Stewart's Cafe La Mama. The critics over there seemed to have been particularly impressed by their gentle attitude toward sex and nudity on the stage, as well as their use of Japanese-isms. Since this success, they have spent most of their time touring abroad. The few times they have appeared in Tokyo have only served to show how much they have lost contact with their roots.

The Jokyo (Situation) Theatre Troupe is headed by playwright-director-theorist-actor Juro Kara. His main actress is his wife Reisen Ri. His shows are presented in a red tent that is moved from place to place due to various problems with the authorities and in consideration of the effectiveness of the piece at hand. Kara's work is about a search for identity that fragments and multiplies the instant it is seemingly obtained. He utilizes extreme wordplay and double entendre, and numerous references to contemporary subjects and social problems. His acting style is a sort of anti-acting, mean slapstick that is extremely energetic. Kara's is the only Underground troupe that continues today with the same freshness and relevance with which it began.

The Jiyu (Freedom) Theatre Troupe was a group of graduates of the Haiyuza Troupe Actor Training School, headed by playwright-director Makoto Sato. Their Brechtian training in that school influenced their new work, making it a new epic style that utilized subjects and conventions from all traditional theatre forms to express their rebellion against the social situation and their very Japaneseness in the modern world.

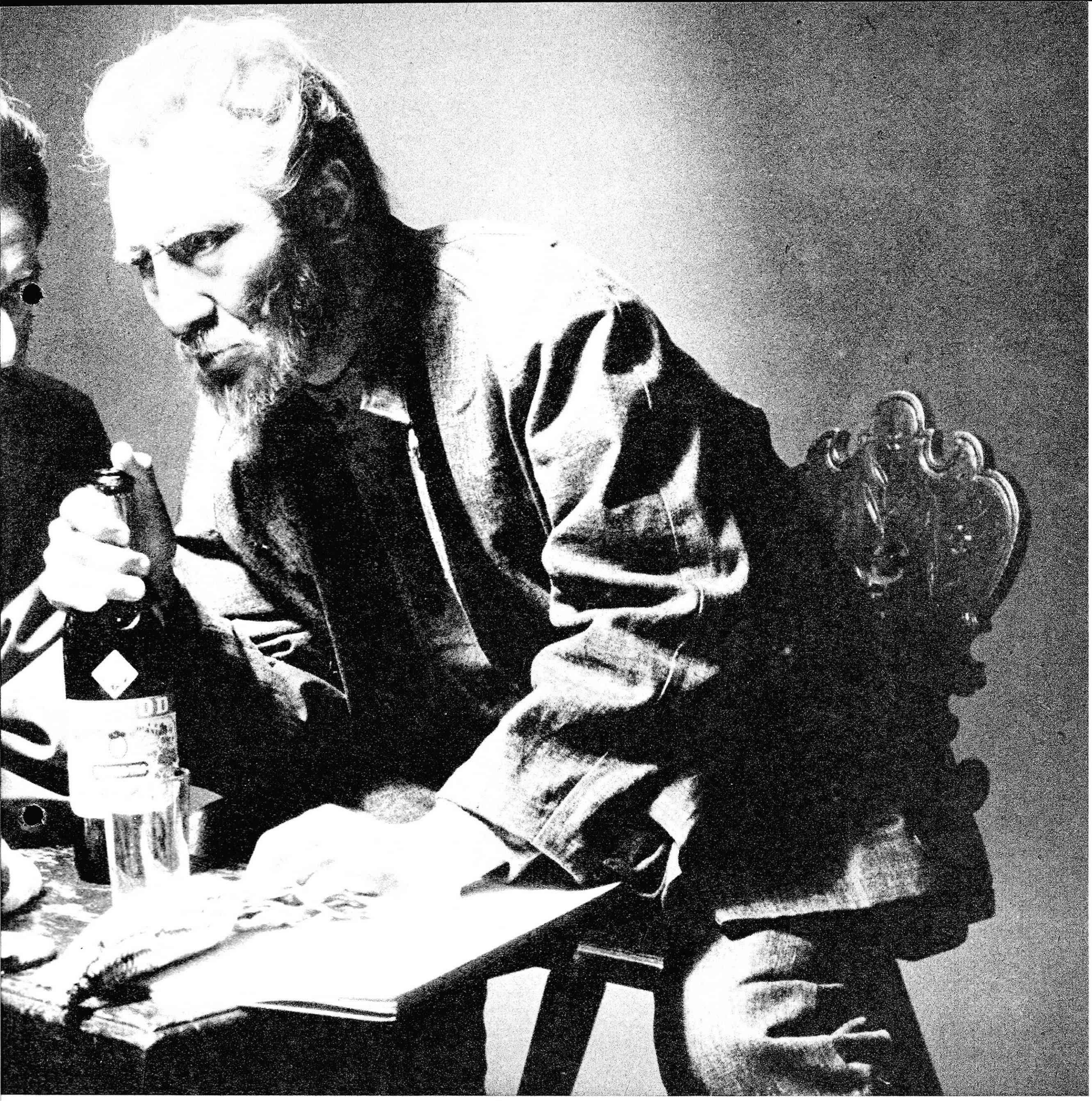
The Theatre Center was formed later by the Jiyu Theatre Troupe and a small troupe that had been around for some time known as the Rokugatsu (June) Theatre Troupe because they did shows in June every year. They got together in a big black tent and experimented against everything they had ever learned and been. The Center also published magazines in both English and Japanese for some time.

During the past two or three years, most of the people from the black tent have come away to present small experimental original plays that they write, direct and act in themselves. Some of them have gotten together in a loosely organized "Actors'Gym" where they work and train new actors. They all work now mainly to entertain in little theatres throughout town. They form up for a show and break away again when it is over to gather for the next show or shows.

The Underground movement proved to be a revitalizer for all Japanese theatre. The Japanese are finally beginning to get over the amateurish stage-struck sentimentalism the Shingeki movement suffered seriously from, and are beginning to realize that theatre is first and foremost a profession, and that it is only a hard-core professional approach that can make the ultimate result a work of theatrical art.







Left: Osamu Takizawa as Van Gogh in the biographical play "Man of Flame" with the Mingei Troupe. Below left: Izumi Yukimura as Maria in "West Side Story" with the Shiki Troupe, choreographed by Bob Arditti and directed by Keita Asari. Below right: Kazuyo Mita as Alcmene, Kenkichi Hamahata as Amphitryon, and Takeshi Kusaka as Jupiter in Jean Giraudoux's "Amphitryon 38" directed by Keita Asari with the Shiki Troupe.





Photos by Masamichi Sumiyoshi, Shiki, Mingei and Jyokyo Gekijo.

Below: A scene from the Japanese version of "Jesus Christ Superstar" directed by Keita Asari, with the Shiki Troupe. Right: Yuko Shimada as Mary Magdalene and Takeshi Kaga as Jesus, with Kabuki style make-up in the Japanese version of the rock opera "Jesus Christ Superstar."





Above: Ri Reisen in her husband Juro Kara's "Fang of the Sea" (Umi no Kiba) with his Situation Theatre Troupe in their red tent. Right: A scene from Kiyoteru Hanada's "All Ends in Song" (Monomina Uta de Owaru), about the originator of Kabuki, presented by the Haiyuza Troupe under the direction of Koreya Senda.





JAPANESE FOLK TOYS:
Relics of Nation's Mores and Ethos



Opposite page: Some of the most popular Japanese folk toys — (left to right) papier-mache dog, painted top and kokeshi. The setting is an ancient farm house living room with its chests of drawers, pot hanger and hearth. Below: Clay doll heads with comical features. The city of Shimizu in Shizuoka Prefecture is a center of this type of toys which are known as "Ichironsan."



Japan has long been reputed as one of the world's greatest toy-producing countries, boasting a wide variety of playthings with rich folklore flavor. This partly explains why it has become in recent years a leading toy exporter with world-wide market.

Japanese folk art toys popular among tourists from abroad include *kokeshi,* the cylindrical, wooden statuettes with baby girl features, the dyed-yarn ball, rice straw pony, tops, kite and Dharma dolls. They are prized for the rustic charm they exude.

By the materials they are made of, Japanese folk toys can be classified roughly into five categories. Clay and wood are the commonest materials, followed by paper, rice and wheat straw and bamboo.

By its nature, the origin of folk toys remains obscure. It is easy to imagine, however, that their prototypes were some crude animal or human figures made of wood or clay. One may visualize an ancient peasant carving a simple doll out of a piece of wood for his child to play with.

From such humble origin emerged some fixed types of figurines and other playthings peculiar to each region. As means of transport and communication were limited in olden times, those regional products tended to preserve their own local characteristics, thus commending themselves as souvenirs for pilgrims visiting from other districts.

By far the most popular of Japanese folk toys is the *kokeshi.* This type of plaything is a speciality of Tohoku district in the northern part of Honshu, the main Japanese island, where many woodworkers turned out bowls and trays from ancient times. It can be imagined that while operating their primitive lathes, some of the artisans chanced to make what turned out to be the prototype of today's *kokeshi* dolls. For their homely charm, *kokeshi* began to acquire an expanding circle of fanciers. The original *kokeshi,* a simple elongated piece of wood, later came to be polished, painted and waxed, developing into the popular dolls found on many living room shelves throughout the country today.

It was not until after World War II, however, that *kokeshi* really blossomed out as a popular souvenir item. Inexpensive, simple to make and easy to carry, the doll became an overnight craze among people of all ages.

If snowly northern Honshu is the home of *kokeshi,* Kyushu, the southernmost of the four major Japanese islands, is known for its unique wooden carvings set on wheels. One of such models peculiar to Oita Prefecture of Kyushu was given recognition some years ago by British potter Bernard Leach. Pheasant motif is predominant but some other kinds of animals such as horse and quail are also represented.

Many of the traditional Japanese folk toys were religiously inspired and have been used more as talismans than as playthings. They represented a variety of the common people's wishes such as for easy birth, healthy growth of children, good luck, success in business, bumper crops and protection from natural disasters. They speak of the high infant mortality rate, frequent natural calamities and other troubles that beset the medieval-age Japanese.

The origin of clay toy manufacture is traced to tile makers and potters. As in the case of playthings made of wood, clay toys derive their motifs from folk faiths or plain superstitions, animals in general and the 12 species on the Oriental zodiac table in particular, the seven good luck deities, heroes in *Kabuki* plays, historical figures and a host of others — all expressed in sweet humorous figures.

The town of Fushimi, a southern suburb of Kyoto, is the foremost center of clay doll manufacture. It is presumed that clay doll production flourished in this locality because of the good material available nearby and the constant flow of pilgrims to the Inari Shrine of Fushimi, by far the most popular Shinto shrine of that denomination in Japan. The Fushimi dolls taken home as souvenirs to outlying districts were copied by local toy makers and gave rise to the manufacture of similar articles in widely scattered parts of the country.

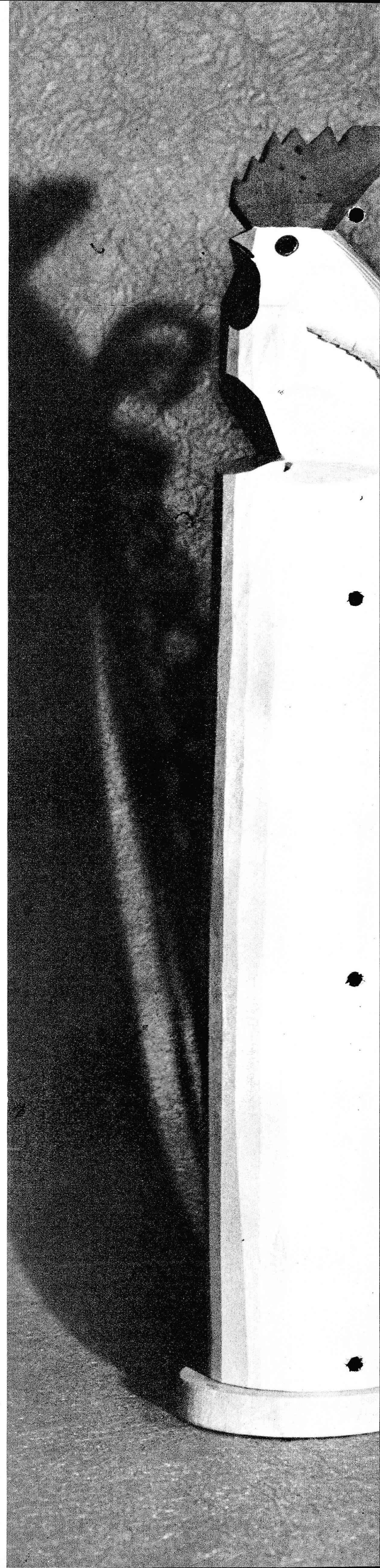
Noteworthy among the many types of clay statuettes are those representing the figures of Dutchmen and Dutch women. A speciality of Nagasaki Prefecture, these figurines show the impressions which the local toy makers gained from a handful of Dutchmen, with their exotic facial features and costumes, who were allowed to carry on a trickle of business at the port of Nagasaki during the Tokugawa Era, when Japan closed its doors to the rest of the world.

In more recent times, playthings made of rubber, celluloid, tin-plate, glass and plastics have usurped the position long held by folk toys of earlier years. But religiously inspired toys survived the new trend and have remained popular as souvenirs for pilgrims to Buddhist temples and Shinto Shrines. The resurgence of religious festivals and folklore events in recent years has spurred a corresponding upsurge in the popularity of folk art toys.

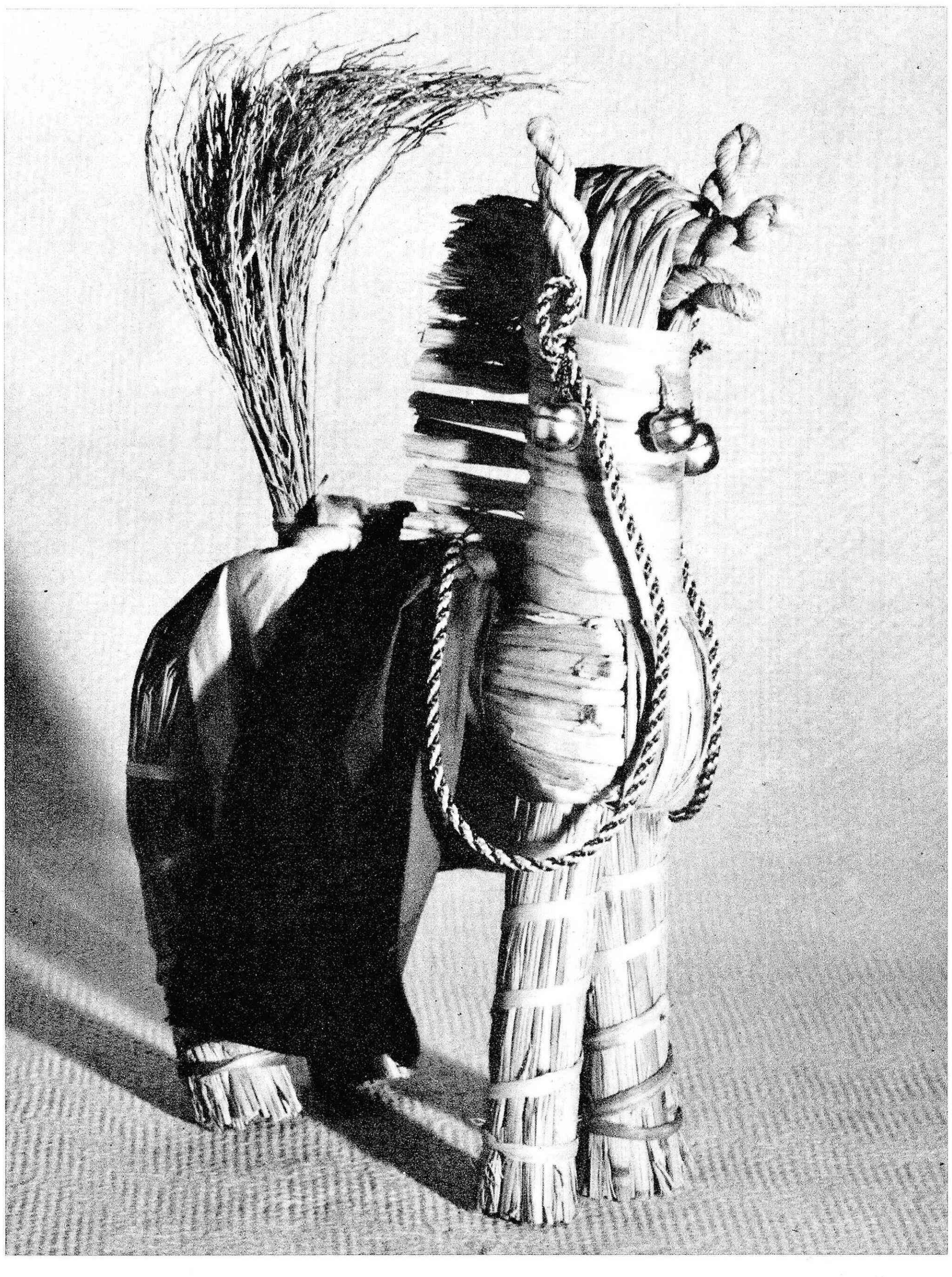
Since olden times, manufacture of the type of toys under review, though wide-spread, has always been a marginal industry. Those engaged in this type of work were of a lower social status and folk toy making never meant anything more than a side job for most of them. Thus manufacturing skills remained underdeveloped, with little effort made to attain artistic sophistication. Folk toys have thus remained simple and homely and it is precisely for this quality that they have regained popularity in recent years.

Folk art toys are lovely relics of the everyday life of medieval and feudal day Japanese, their faiths, yearnings and rich sense of humor. Simple in design and yet effusing infinite charm, these cute articles preserve in petrified forms the mores and ethos of ancient Japan, shielded off from the tide of modernization that has swept this country since it opend its doors to the outside world a hundred years ago.

Right: These wooden carvings in the shape of the long-tailed cock are special products of Yamagata Prefecture. This type of handicraft is distinguished by its delicately curled shavings. Right above: This article representing horned owls is made of the ears of Japanese pampas grass. This is sold exclusively at a Buddhist temple compound in Toshima Ward, Tokyo, on festival days. Right below: Inexpensive straw works representing the horse are made in many parts of Japan. The type shown here, called Shinobigoma, is a product of Iwate Prefecture, the northernmost region of Honshu.





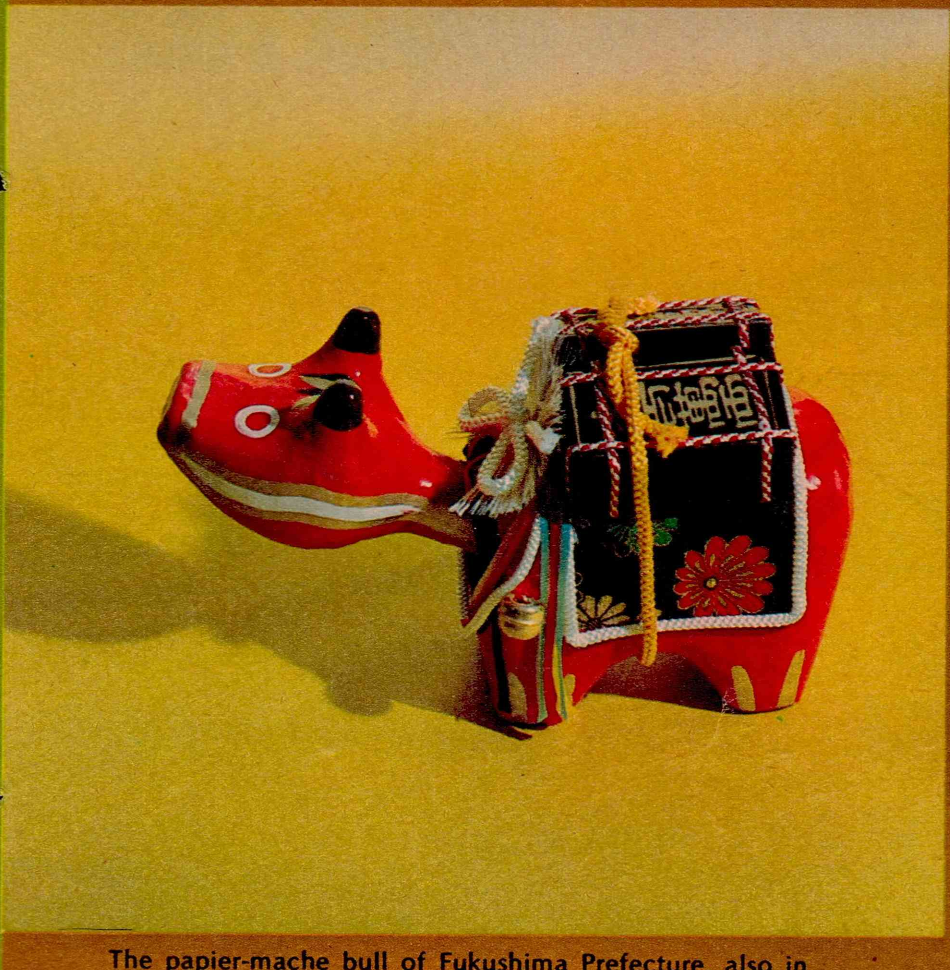




Kokeshi, the wooden statuettes of northern Honshu, are by far the most popular among Japanese folk toys. Shown here are representative specimens of various schools of kokeshi manufacture.



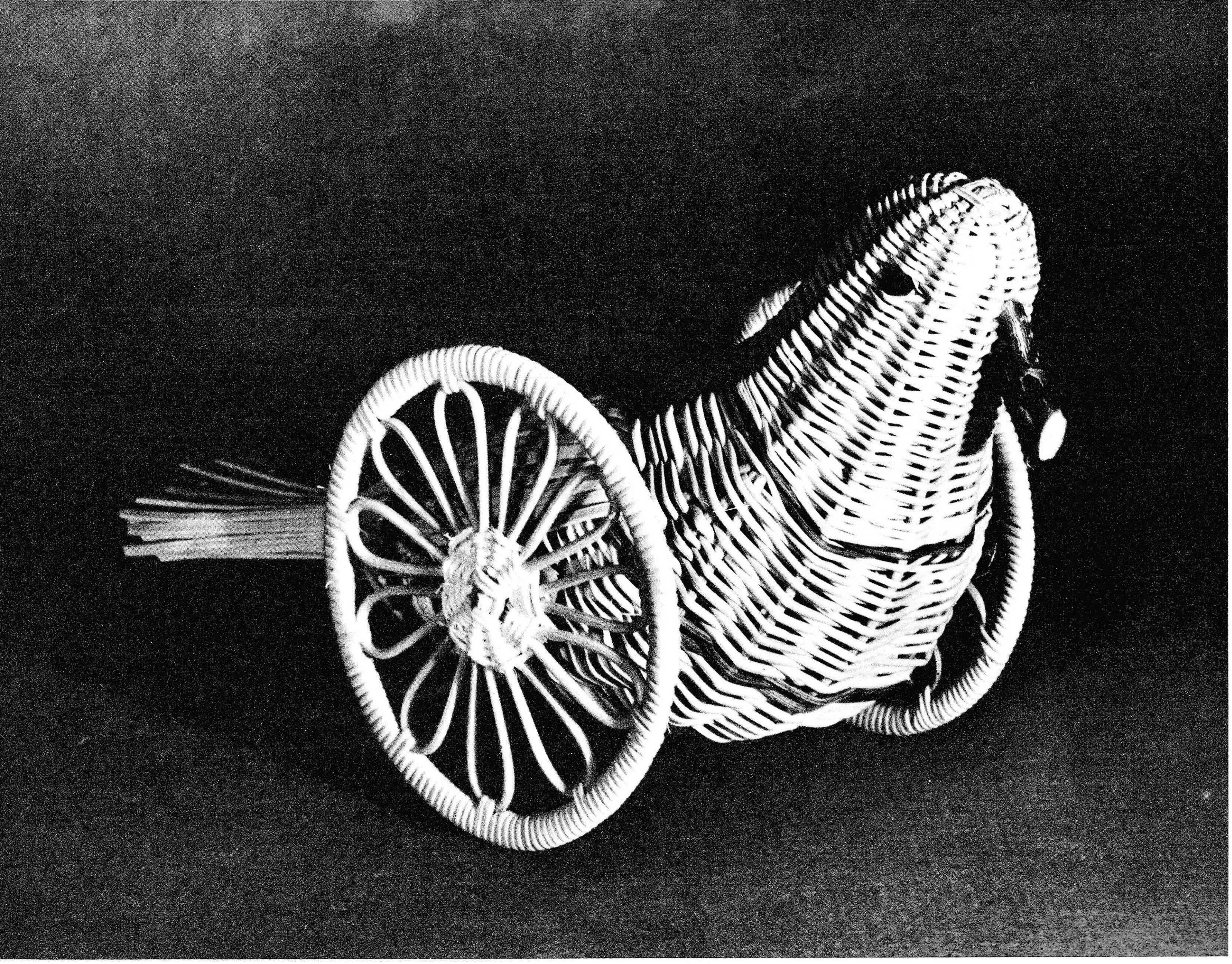
Above: Sasano carvings of Yamagata Prefecture. The intricate sculptural techniques are sometimes traced to the Ainu, the aborigines who used to inhabit northern Honshu centuries ago.



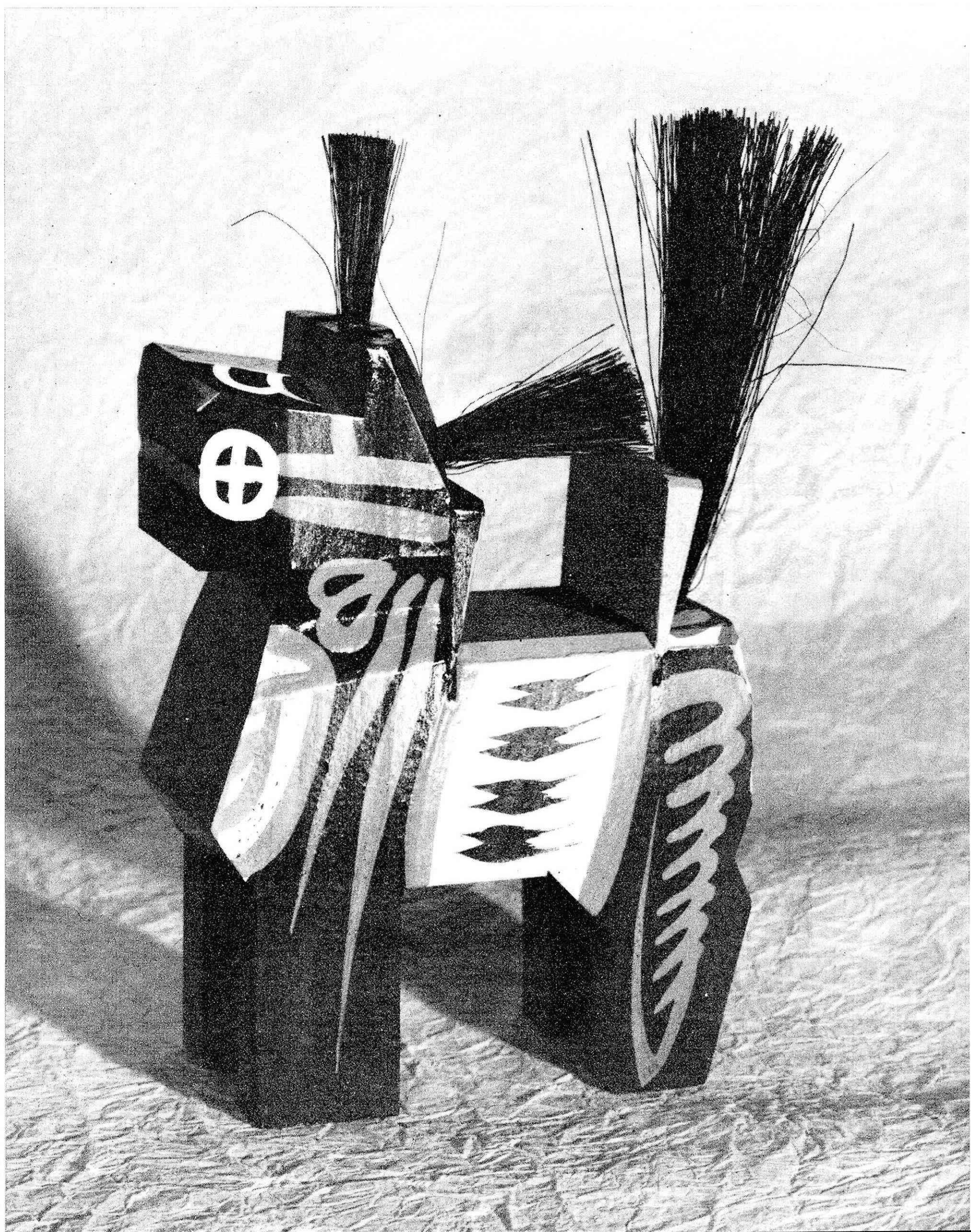
The papier-mache bull of Fukushima Prefecture, also in northern Honshu, carrying on its back boxes of gold coins.



A rectangular kite featuring a Kabuki hero.



Above: Hatoguruma, the wheeled pigeon made of akebia vine, is a speciality of Nagano Prefecture. Right: A specimen of Miharugoma, a wood-carved horse peculiar to the Miharu region in Fukushima Prefecture, a cattle-raising country.



(Folk toys shown on these pages have been made available by courtesy of Bingoya, a leading folkcraft shop in Shinjuku, Tokyo.—Ed.)

Japan's Crusade Against Pollution



Photographs by YASUO KUBO

Smog, the blight that plagues major industrial centers the world over, does not spare Tokyo. The city's sky often turns leaden with a heavy layer of smaze.



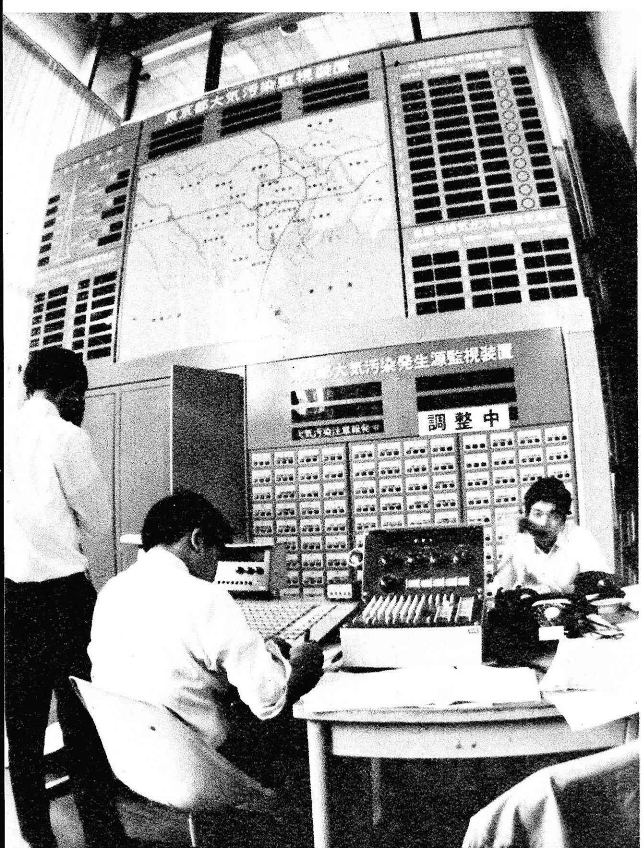
IN the past decade or so, the Japanese people's life has become very affluent. Households owning cars and color TV sets are no longer uncommon, and a wide variety of convenient commodities are easily available.

To be sure, people are benefiting from the convenience afforded by these goods but there is no denying that the manufacturing processes of these products are prone to pollute the air, water and other resources that are the common property of us all, to damage or destroy Mother Nature and to impair the living environment of the people.

Moreover, the diverse forms of pollution are not only spoiling the environment physically but also threatening to affect the health and even the lives of human beings to no small extent.

Environmental pollution comes in many kinds. The Anti-Pollution Measures Basic Law defines them as air pollution, water pollution, noise, vibrations, ground subsidence, bad odor and soil pollution. All of these are found in Tokyo, the world's largest city teeming with 12 million people. Tokyo is indeed a showcase of environmental pollution.

Why is it that pollution has become such a menace to the living environment of the Tokyo citizens?



Air pollution monitoring station of the Tokyo Metropolitan Government.

First, since Japanese economy entered a period of rapid growth in the early 1960s, the concentration of both industry and population in urban areas has progressed apace. As a result, the quantities of various waste matter discharged from the centers of industrial activity and human life have far exceeded the bounds of the self-purifying capacity of nature and the disposal capacity of sewerage and other urban facilities, which cannot be readily adjusted to drastic changes.

Second, there has been a technological innovation, which may well be termed a "second industrial revolution." That is, the switchover of energy source from coal to petroleum, and the development of various chemical industries have resulted in releasing new crops of harmful substances as typified by sulfurous oxides, one after another and in great quantities.

Third, there has been a delay in the improvement and expansion of urban facilities. For, Japan, short of almost all natural resources, has had to give top priority to industrial development, with the improvement of the living environment prone to get only secondary attention. This shortcoming common to Japanese cities has become magnified all the more by the rapid and excessive concentration of industry and population in urban centers.

Fourth, environmental pollution involves such variegated and complicated phenomena that it is far from easy to take preventive or corrective measures. Modern industrial activity makes the most of man's intellect and its fruit — highly advanced science and technology. Therefore, waste substances discharged by industrial plants are also marked by a very large variety. Moreover, the situation is further complicated by the synergistic interactions between different pollutants and "compound pollution" involving more than one type of pollutant. More often than not, therefore, countermeasures needed are anything but simple and easy.

The seriousness of the pollution problem has





been recognized by the general public for quite some time. In the meantime, the Government, local authorities and private enterprises have been making concerted efforts to solve the problem.

The Tokyo Metropolitan Government is also carrying out diverse anti-pollution measures centering on these three main policies: (1) control on pollution sources, (2) urban remodeling and (3) reform of the modes of production and consumption in urban centers, while giving special consideration to (1) the need of comprehensive measures covering wide areas, (2) release of relevant information to the public, (3) promotion of the development of anti-pollution technology and (4) research on the processes leading to the occurrence of pollution.

Tokyo's anti-pollution budget, therefore, has been increasing fast year after year — from 35,400 million yen in fiscal 1965 to 84,100 million yen in fiscal 1970 and further to 233,400 million yen in fiscal 1973. Anti-pollution appropriations accounted for 10.6 per cent of the Metropolitan Government's overall budget for fiscal 1973.

The Japanese people's attitude has also changed. Smoke belching from factories, once regarded symbolic of vigorous economic growth, is now being condemned as a menace to the people's life. In a series of so-called "pollution trials," stern sentences have been meted out to pollution-prone businesses. Public opinion no longer permits any business enterprise to wreck nature and pollute the air and water in the name of industrial development.

Environmental pollution is after all man's own creation. As such, it is by no means a natural disaster beyond man's control. Nor is it a problem that defies solution by human efforts.

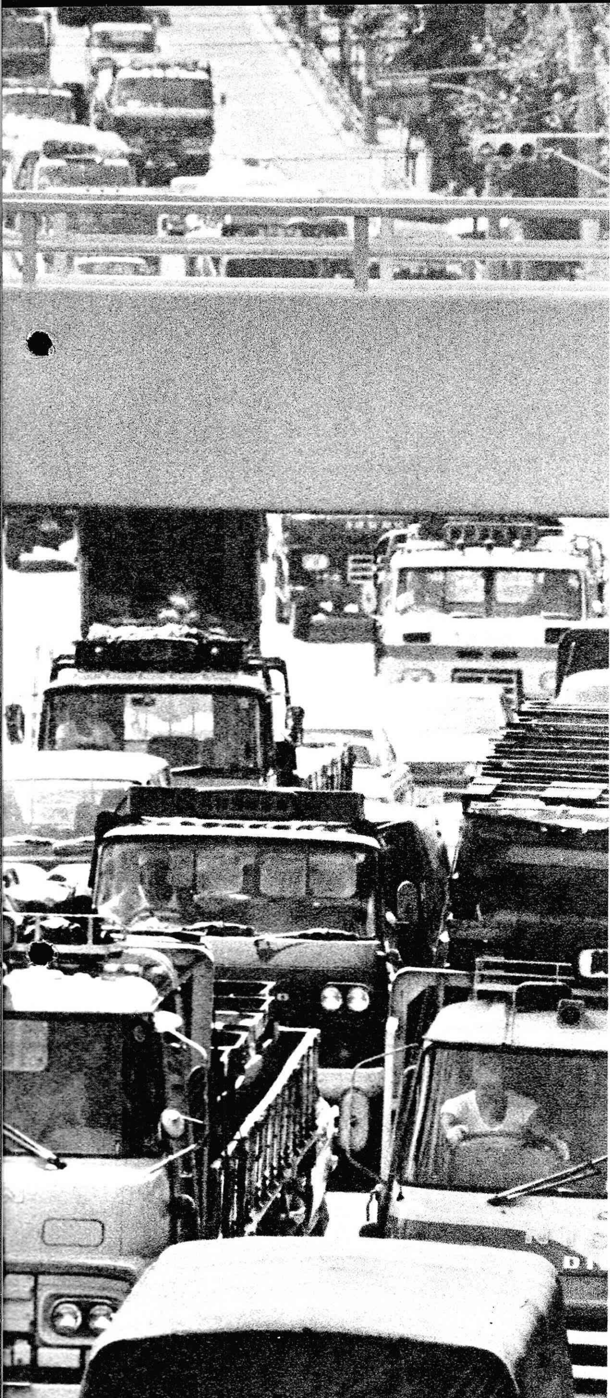
The Japanese people are realizing anew the preciousness of what they have long taken for granted — the blue sky, the limpid river and sea and the verdant mountains and fields. The difficulty of restoring these blessings of Mother Nature is admittedly great but the undertaking is under way. There is no backtracking.

Above and above left: Foam originating from discharged detergent defiles the lower reaches of a Tokyo river.

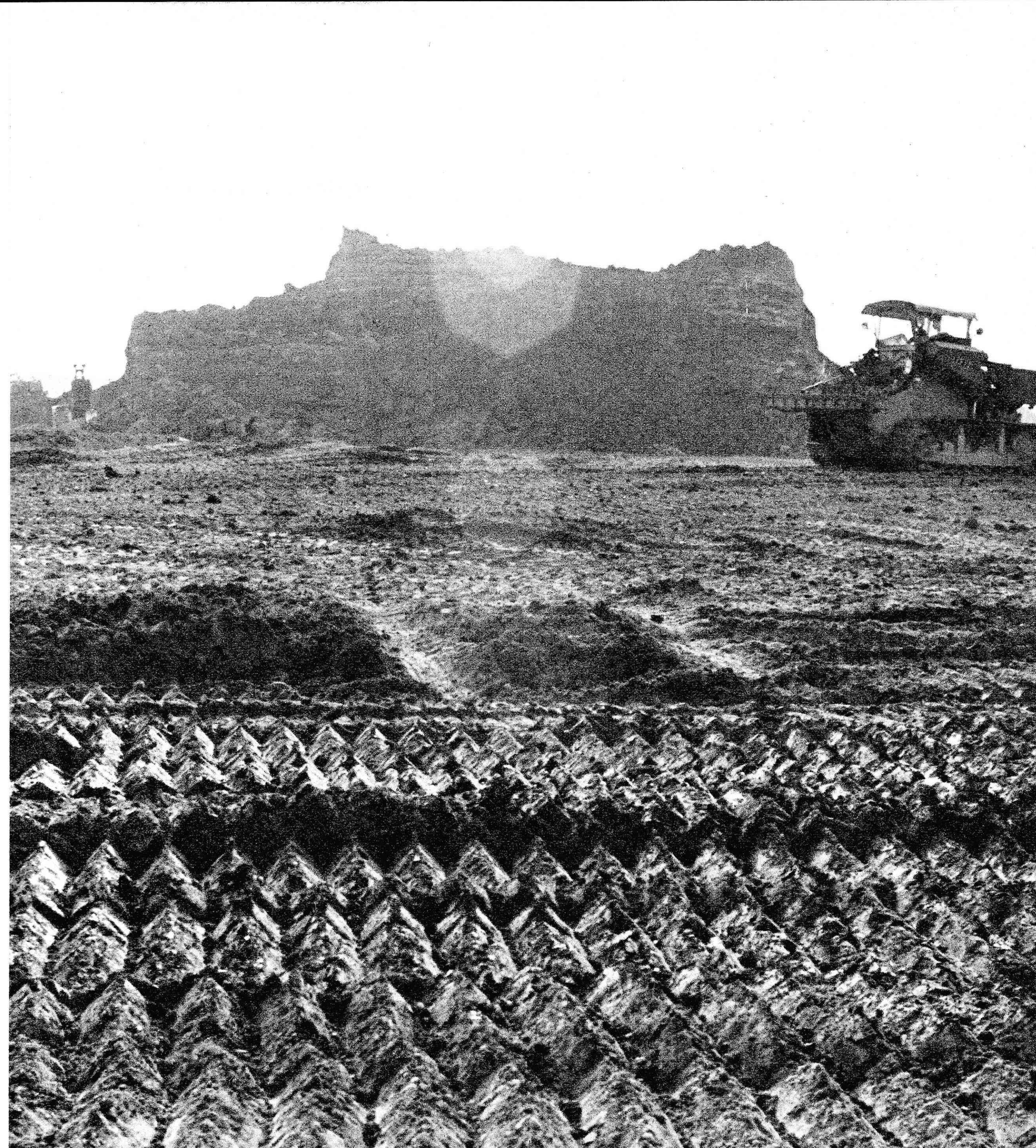




The roar of jet planes is one of the most troublesome of acoustic nuisances.



Heavy motor traffic is a source of triple public nuisances — noise, air pollution and vibration.



Hills are relentlessly chopped away by bulldozers, eliminating the much-needed greenery.

Current Topics

Their Majesties Celebrate Golden Wedding Anniversary



The Emperor and Empress celebrated their golden wedding anniversary on January 26. It was the first time in the long history of the Japanese Imperial Dynasty that a reigning monarch celebrated his 50th year of marriage with his empress.

Their Majesties were married on January 26, 1924. In happiness and in sorrow, the imperial couple have found joy and solace in each other for half a century, a period fraught with tumultuous events such as the outbreak of World War II and the subsequent defeat which found the Japanese nation prostrate on its knees and the country in ruins.

Their Majesties are in sound health despite the fact that the Emperor is 72 and the Empress 71 years of age.

The imperial couple have five children and nine grandchildren. Once every week, the Crown Prince and his family and Prince and Princess Hitachi pay a visit to the Imperial Palace where they dine with the Emperor and Empress in the evening. It is said that this is the most enjoyable occasion for the Emperor and Empress.



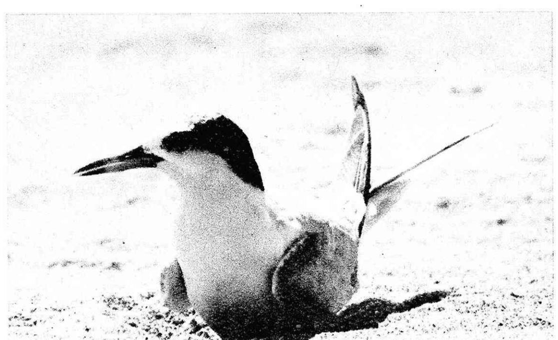
Aside from his official duties, the Emperor is a keen student of marine life. He is also fond of collecting and studying flora on high mountains. Last year, the Emperor published his 14th book on his scholarly studies. The Empress, too, has made quite a name for herself in Japanese-style painting.

During the press interview on the occasion of the golden wedding anniversary celebrations, the Emperor made the following remarks in reply to a question posed by a reporter concerning how the Emperor and the Empress had succeeded in leading a happy and harmonious life for such a long period.

''I have tried my best to respect ancient morals. Whenever there was a difference of opinion between us, I made it a rule to solve the problem through a spirit of conciliation.''

The picture above shows the Emperor leafing through an old album containing photographs of his younger days at the Fukiage Palace in January 1974. The photo below shows the young Emperor just after his marriage with the Empress in March, 1924.

Migratory Birds to Be Protected By International Accord



Japan and Australia signed in Tokyo on February 6 an agreement for the protection of migratory birds making seasonal flights between the two countries. Some of the birds included in the agreement are on the verge of extinction.

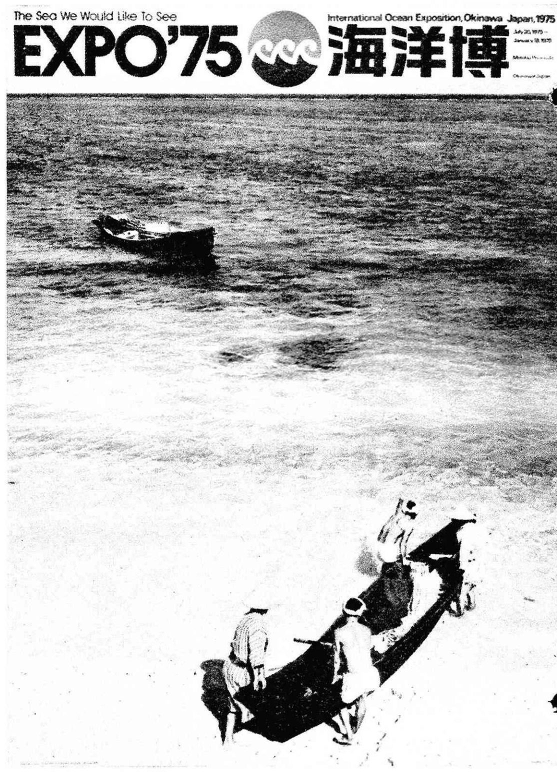
This was the third agreement of its kind signed by Japan. The other two are with the U.S. and the Soviet Union.

The agreement between Japan and Australia stipulates, among others, prohibition of trapping or killing of the birds designated in the accord, the taking of their eggs and young, restrictions on the export or import of birds on the verge of extinction in both countries, designation of bird and animal sanctuaries and the exchange of data on the study of the birds.

A total of 66 species of birds are protected by the agreement, including the swallow, the booby gannet and the little tern (photo). Under the Japan-U.S. treaty, the species of birds protected are 189 and in the treaty between Japan and the Soviet Union, a total of 287 species are preserved.

The Foreign Office and the Environment Agency are planning to conclude similar agreements with China and countries in Southeast Asia in the near future in an effort to expand the international network for the protection of migratory birds with the Japanese archipelago as a key station.

Poster for Ocean Exposition



This official poster for the 1975 International Ocean Exposition in Okinawa shows Okinawan fishermen at work on the beach of Iejima, an island close to the exposition site. The poster, released by the exposition association recently, is the third of its kind but the first one made entirely by Okinawa Prefecture residents. Kazuo Kishimoto, one of those responsible for its creation, says the photograph has been inspired by the old Okinawan image of ''Niraikanai'' or paradise beyond the sea.

Mona Lisa to Be Exhibited in Tokyo

Leonardo da Vinci's world-famous Mona Lisa will be exhibited for the first time in Japan from April 19 to June 10. The exhibition, sponsored by the Cultural Agency, will be held at the Tokyo National Museum in Ueno.

The painting is in the possession of the Lovre in Paris. Hundreds of thousands of visitors, both native and foreign, visit this museum for a glimpse



of this world-famous painting every year. It is only the second time in the history of the Lovre that the masterpiece will cross the sea for exhibit in a foreign country. It was first shown in the United States in 1962.

Every conceivable precaution will be taken to safeguard the painting on its trip to Japan. Japanese spectators, too, will not be able to view the painting except through a reinforced glass case which will be equipped with delicate safety devices that will emit a warning signal even at the slightest damage to the glass.

The French and Japanese governments are cooperating fully with each other to ensure safe transport of the famous painting. They are so cautious that even the date of the trip has not been announced. The only thing known is that the painting will be transported to Japan aboard an airplane.

Every year, a great number of exhibits of world-famous art objects are held in Japan. The "Venus of Milo" exhibition held in Tokyo and Kyoto from April to May in 1964, attracted a total of 1,400,000 viewers. The sculpture was loaned to Japan also by the Lovre.

It is quite certain that the coming Mona Lisa exhibition will attract a record-breaking crowd far exceeding that of the Venus exhibition.

First Japanese Guided Rocket Used To Orbit Experimental Satellite

Japan, on February 16, succeeded in orbiting an artificial satellite by using its first guided rocket as a booster.

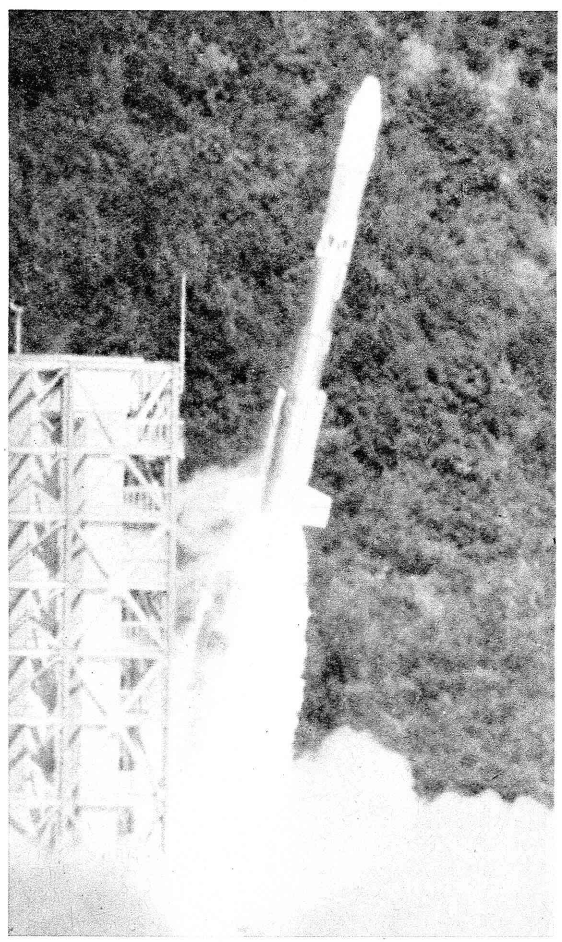
The MS-T2 experimental satellite, nicknamed Tansei No. 2, was circling the earth every 121 minutes on a perigee of 273 km. and an apogee of 3,180 km. with an orbital angle of 31 degrees to the equator. Its orbit was fairly close to the planned one, according to the University of Tokyo's Institute of Space and Aeronautical Science, which launched the satellite from the Kagoshima Space Center in Uchinoura, Kagoshima Prefecture.

The 56-kg. satellite with a height of 45 cm. was sent aloft at 2 p.m. on a three-stage Mu-3C rocket equipped with a thrust vector control system.

Tansei No. 2 is Japan's fifth satellite. The rocket streaked into clear skies east of the space center as a team of about 220 rocketry experts watched. The third-stage rocket ignited 4 minutes 24 seconds after launch, at an altitude of 284 km. After burning for about 50 seconds, the rocket tossed the satellite and the third-stage motor into orbit.

The university's Institute of Space and Aeronautical Science has so far launched three satellites into orbit using four-stage Mu-4S rockets. Because the Mu-4S type has no guiding systems, the satellites deviated far from their planned courses. In contrast, the Mu-3C has a "thrust vector control system" which works to stabilize the flight path. It also has four side jet modules which work for the same purpose.

Photo shows the launching of the Mu-3C rocket carrying an artificial satellite at Kagoshima Space Center.



Current Topics

Plastic Waste Recycled To Produce Oil

The City of Kusatsu in Shiga Prefecture is currently experimenting with a plan to recycle plastic waste and produce much needed oil from it, at the same time eliminating pollution caused by the great number of plastic containers thrown away by each household every day.

A pilot plant developed jointly by the Sanyo Electric Co. and the Plastic Waste Management Institute has been in operation since September last year on an experimental basis.

The recycling plant is capable of treating 4.9 tons of plastic wastes and recycling 77 per cent of this volume into kerosene and heavy oil a day.

The recycling process is as follows. Plastic waste is chopped up into small fragments of about 10 millimeters in diameter which are then exposed to ultra short waves and melted down into boiling liquid state. The thick liquid is then resolved in a reaction chamber and oil extracted.

To make this process most effective, the plastic waste must not contain other types of waste garbage. The Kusatsu municipal office distributes special garbage bags to each household, requesting the citizens to place only plastic waste in them so that recycling of the waste can be done more effectively. As a result, the office has succeeded in keeping down the foreign garbage mixture in the plastic waste to less than 10 per cent.

According to results obtained from the experiment so far, it has been found that the recycling process is feasible as far as the technical aspects are concerned but the only drawback is the high cost involved.

Disposal of plastic waste has posed a number of difficult problems because it does not decompose when buried in the ground, emits high temperature when burned, thus damaging the incineration plant, and also sends out noxious gas which pollutes the environment.

If the new experiment proves successful on a commercial basis, it would mean the killing of two birds with one stone, that is, eliminating pollution and producing much needed oil.

World War II Straggler Onoda Rescued — Life in Jungle for 29 Years —

"I was never happy even once in the past 29 years," was the remark made by Japanese World War II straggler Hiroo Onoda in his first contact with the press on March 10.

The 52-year-old Onoda, a 2nd lieutenant in the defunct Imperial Japanese Army, came out of hiding on the Philippines' Lubang Island on March 10, ending a 29-year-long odyssey to return to Japan and to a changed world.



In his first press interview, Onoda said he remained on the island and refused to surrender for the past 29 years because he did not receive an order to do so. He said he had intended to stay on the island until he was ordered to surrender.

Asked to relate a happy memory during the period of hiding, Onoda bluntly said, "None," and quickly added that the happiest moment was when he was brought back to civilization.

Before leaving the island where he spent more than half of his life, Onoda offered prayers at the tomb of the late Pfc. Kinshichi Kozuka on Kozuka Hill. Kozuka, who had been with Onoda, was shot to death in October 1972 in an exchange of fire with a Filipino patrol. Onoda said the death of Kozuka was the "saddest and most unbearable incident" he had ever experienced in his life as a war straggler.

According to Akihisa Kashiwai, an official of the Health and Welfare Ministry, and other members of the rescue party, Onoda developed the "agility of a tiger or antelope" while living in the jungles. He slept in a sitting position on a small ledge of a cliff. Members of the rescue party saw Onoda hop from one ledge to another speedily like an acrobat as he threaded through the depth of the jungles in a way in which no one could catch him. Kashiwai said Onoda climbed up a hill whithout even the slightest change in breath.

Onoda had in his possession two rifles, one of them belonging to the late Pfc. Kozuka, a Japanese sword, a dagger, a knife and 500 rounds of ammunition. These were hidden in five different places in some cliffs. The rifle belonging to Onoda had been kept in the best condition and its metal work "sparkled" because Onoda kept polishing it with hair oil, members of the rescue party said.

He lived mostly on bananas and coconuts but also ate smoked shrimp and beef. Onoda said he stole salt and chemical seasonings from the native islanders. He had no trouble with cooking because he had an army canteen plus pans and other cooking utensils left behind by search parties. His clothing was made of pieces of clothes also left behind by Japanese and Filipino search parties that started looking for him in 1959.

Onoda appeared at 6:30 p.m. on March 9 at Wakayama Point in the southern part of the island, here Norio Suzuki, 24, and Yoshimi Taniguchi, 62, from Japan were camping. Suzuki, a tourist who met Onoda last February 20 while camping there, played a leading role in rescuing.

Taniguchi, Onoda's wartime commander, handed Onoda an order to surrender in accordance with the regulations of the defunct Japanese Army. Onoda's brother Toshio, 62, and Kashiwai joined them later and persuaded Onoda to come out of holding. Onoda finally agreed and left Wakayama point shortly after 3 p.m. on March 10.

His dramatic reunion with Toshio came on Japan's old Army Memorial Day. It was 29 years and one month after Onoda was sent to Lubang in February 1945 as an intelligence officer.

Onoda returned to Tokyo on March 12 by a Japan Air Lines' chartered jet.

Above photo: This is one of the photos of Hiroo Onoda taken by Norio Suzuki on February 21 when the former Japanese Army officer approached Suzuki and revealed his intentions to come out of hiding.



Below photo: Hiroo Onoda(right) meets his parents(left) and brother(second from right) upon his arrival at Tokyo International Airport on March 12.

Notice

Due to the prevailing paper shortage and the rising cost of printing, we have been forced to reduce the number of pages of Japan Illustrated to 40 for the time being. We ask our readers to bear with us until such time as the paper supply situation improves sufficiently to enable us to restore the publication to its former size.

The Japan Times, Ltd.

KANAGAWA

Visit Kanagawa For an Insight into Japan

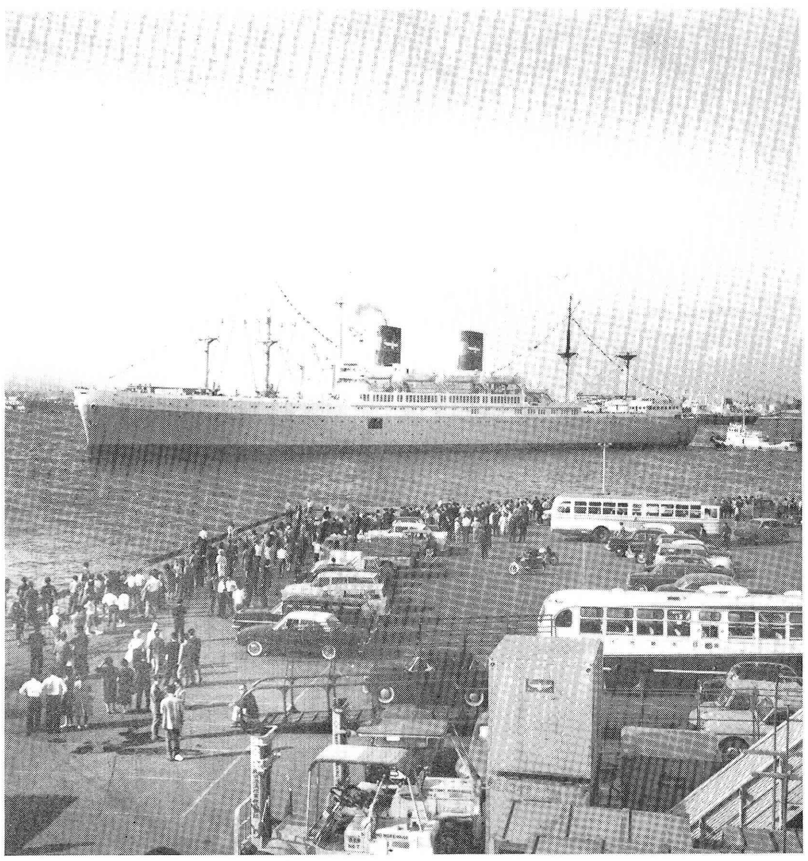
The old and new coexist in Kanagawa Prefecture, making it ideal for an initiation into an understanding of Japan. It abounds in scenic attractions, historical relics and temples—and there is also the hustle and bustle of city life centered on Yokohama, the seat of the government of Kanagawa Prefecture. It is a representative tourist and industrial region that boasts many holiday resorts and leisure facilities which can be reached by a well-developed network of transportation facilities that blanket the prefecture.

Yokohama was opened to foreign trade a little over a century ago, and has grown into Japan's leading port and an important industrial region in the Tokyo-Yokohama industrial belt. With a population of some 2,500,000, Yokohama is also a leading cultural center. To the south of the city is Hakone, famous as a year-round resort and noted for its beautiful scenery, hot-spring resorts and mild climate. Visitors to the area never fail to be impressed by the breathtaking beauty of Lake Ashinoko against a background of majestic Mt. Fuji. Then there is Kamakura, the seat of the Shogunate Government in the 11th and 12th centuries, which abounds in famous Buddhist temples and shrines, gardens, ancient structures and other historical relics. At the southern extremity of the Miura Peninsula is Misaki port where fish from the "seven seas" are unloaded, and which also abounds in beautiful seascapes and craggy rock formations. There is also the Shonan beach and yacht harbor where an average of 100,000 holiday-makers flock to every day during the summer season.



NATIONAL PARK HAKONE

An excellent view of Mt. Fuji is afforded by this area overlooking Lake Ashinoko. A representative tourist area in Kanagawa Prefecture, it is a "must" on the list of visitors to the prefecture.



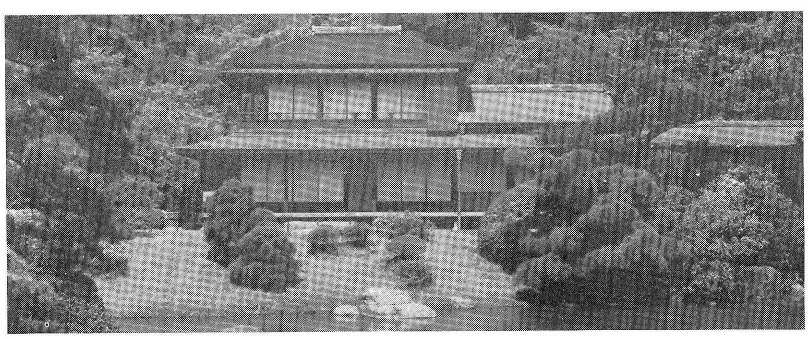
INTERNATIONAL PORT CITY YOKOHAMA

Yokohama is the largest trade port in Japan, and also a tourist center. It has a population of 2,500,000, and provides various tourist—including "industrial" tourist—and shopping and entertainment facilities.



GREAT BUDDHA AT KAMAKURA

Kamakura is one of the three ancient capitals of Japan. Many historical relics remain, indicating the political and cultural development of the city in the past.



SANKEI-EN GARDEN

Sankei-en Garden consists of the Inner and Outer Gardens where many historic structures are located. They include the Three-story Pagoda, the Rinshunkaku built in 1649 as a villa of the Tokugawa Family, and the Tenzui-in Juto originally built by Hideyoshi Toyotomi in the courtyard of the Daitoku-ji Temple in Kyoto.

Kanagawa Prefectural Government

No. 1, Nihon-Odori, Naka-ku, Yokohama, Japan

Kanagawa Prefectural Tourist Association

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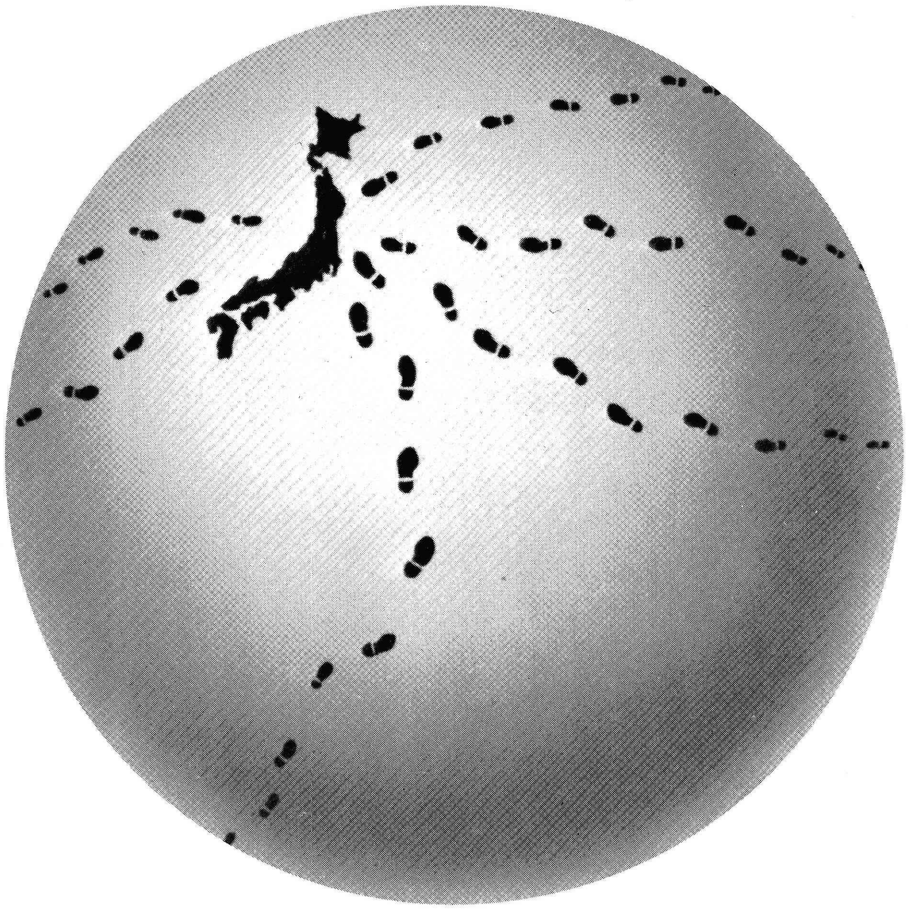
EXPO '75 in Okinawa Now a Year Away

Summer 1974 VOL.12·NO.3



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TOKYO INTERNATIONAL TRADE FAIR COMMISSION

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Cover photo: *Shisa* (ceramic lion-dog) on the rooftop of a traditional house in Okinawa. Photo by Minoru Hirata.

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Sculptor Isamu Noguchi walks from his house to his open-air atelier across the road.



Isamu Noguchi: the Wandering Artist

By TAMOTSU OGATA
Photographs by MICHIO NOGUCHI

A FEW miles west of Takamatsu, the capital of Kagawa Prefecture in Shikoku, there stands a large *samurai* mansion, simple in structure but with all the dignified charm of old Japanese architecture.

Across a brook and a country road, there is a stone-walled compound with a dozen or so stones of varying colors and sizes and in various stages of sculpturing. In the center of the enclosure stands a traditional Japanese-style godown, whitewashed on all sides. Both the *samurai* residence and the storehouse are 200 years old.

This complex is the Japan headquarters of sculptor Isamu Noguchi. The Japanese-American artist spends most of his time there during his on-and-off visits in Japan. Noguchi likes, and is proud of his house, which he found in the nearby town of Marugame several years ago. He had it dismantled and reconstructed at its present site, adding a minimum of conveniences for modern living. The compound across the road is his open-air atelier; the godown he uses on rainy days.

From this workshop have emerged a number of Noguchi's sculptural works of recent years. The newest of them is a set of six granite fountains built in the courtyard of the new Supreme Court building in Tokyo.

The Takamatsu workshop is one of the three ateliers Noguchi owns. The two others are in New York and near Pisa, Italy, respectively. The New York studio is Noguchi's main headquarters where he does his planning and metal sculpturing. The one in Italy he uses for his marble work. In



Takamatsu, he mostly does granite sculpture, with the help of a professional mason who runs his own workshop complete with hoists and electric saws. There is another workshop in Gifu, Gifu Prefecture, where Noguchi's paper lamp designs are put into shape.

Noguchi moves about around the world from one atelier to another, and wherever his commission takes him. He has been on the move much of his lifetime.

NOGUCHI, born in Los Angeles in 1904, the son of a Japanese poet and Irish-American mother, was brought to Japan at the age of two, spent his childhood days in Chigasaki and attended the elementary school of St. Joseph College in Yokohama.

When he was 13 years old, he was sent to the U.S. by his mother to continue his education. This was the beginning of what has since proved to be a half century of his continuous world peregrinations.

After working his way through high school in Indiana, young Noguchi moved to New York and entered Columbia University as a premedical student. Soon, however, he was rejoined by his mother, who had returned to her home town following a 17-year stay in Japan. At her suggestion, Noguchi entered an art school, learned the "slick and quick way of doing academic sculpture" but by twenty-one, he had run the gamut and was disillusioned.

Suddenly, a new vista opened for Noguchi when



Noguchi ponders over one of his works laid in his garden.

he won the newly founded Guggenheim Fellowship. April of 1927 found him in Paris — "at the heart of all that mattered." There, Noguchi worked under Constantin Brancusi, a master whose exhibition in New York the previous year, he recalls, had "completely crystallized my uncertainties."

Noguchi absorbed all he could from the exhilarating artistic climate of Paris. With two years of the Guggenheim fellowship terminated, he returned from the magic land of France to New York, "all his dreams left in Paris."

He made heads — the only way he knew of making money. It was at this time that he made long-lasting friendships with ballerina Martha Graham, designer R. Buckminster Fuller and other art world celebrities.

Two years later, he managed to acquire the means to pursue his interrupted trip to the Orient — via Paris, Berlin and Moscow. He stayed in Peking for eight months and thought there was no greater city. Following a short visit to Japan, Noguchi returned to New York to face the same old problem of making a living. He held a series of exhibitions with a large variety of his experimental creations, many of them controversial.

The year 1936 found him in Mexico, where he made his first major work called History Mexico — colored cement on carved brick, two meters high and 22 meters long.

A few years later, Noguchi won a competition for the bas-relief over the entrance of the new Associated Press building in Rockefeller Plaza. This was another milestone in his sculptural career. A nine-ton stainless steel work, it was the largest casting of its kind.

Pearl Harbor came as "an unmitigated shock" to Noguchi. By a curious twist of fate, he became a voluntary internee in an Arizona war relocation camp, where he designed and helped develop park and recreation areas. Soon back in New York, however, he continued his tireless artistic quest. He came to consider any material, any uninhibited idea born into space, as sculpture. He worked with driftwood, bones, paper, strings, cloth, shell, wire, wood, plastics and magnesite.

In 1949, a travelling fellowship to prepare material for a book on leisure sent Noguchi on an extensive tour through Europe, Egypt, India, Cambodia, Bali and, finally, to Japan. In Japan for the third time after an interval of 19 years, Noguchi found renewed interest in the beauty of ancient temples and gardens and the "tranquility of Zen." This trip marked the beginning of Noguchi's increasingly frequent postwar visits to his father's homeland — and his growing attachment to things Japanese as a source of his sculptural inspiration.

Among the more notable of Noguchi's monuments created in Japan during these years are: a faculty room and garden at Keio University, done as a memorial for his father who was a professor of English there for many years; approach bridges to Peace Park in Hiroshima, and a playground for Kodomo no Kuni (Children's Land), a park in a town between Tokyo and Yokohama.

One of his works outside Japan which bears strong Japanese influence is the garden in the Unesco Headquarters in Paris. Most materials for this garden, including 88 tons of stones, 70 cherry tree saplings, varieties of dwarf bamboo and camellia and decorative maples were shipped there

from Japan.

Also among Noguchi's monumental works are the sculpture gardens for the National Museum in Jerusalem, a five-acre project that took five years to complete (1961-65).

NOGUCHI, to be 70 years old in November, says he faces a painful future. "We artists," he says, "are always just beginning because we are under pressure trying to find something that we did not know before. So we regret very much the pursuit of time which is after us."

In his half-century career as sculptor, Noguchi produced a multitude of carvings in stone and marble and works in bronze, cast iron, aluminum and terra cotta. These can be seen in public and private collections throughout the world. His works also include theater designs, gardens, playgrounds and paper lamps and lanterns. Does he like any one of them in particular?

"Always the latest one I'm doing," he says, "the last one . . . the only one I'm really breaking through to something new."

How does he feel about his old creations?

"I have a very impersonal attitude toward them," he says. "If they wear well — and I think many of them do wear well, they acquire a new personality which is independent from me. They grow in their own way and so they grow better. That is, if they are any good, they grow independently of me and, therefore, have acquired a spirit which is their own, not mine. Therefore, I don't even recognize them as being mine. They have their own character."

Does he dislike some of his own works?

"I have things I'm ashamed of. Some of them I might have liked to destroy but even that I would hesitate to do because my prejudice may not be warranted.

"None of us are really free of prejudice. We think certain things are good but it is never too certain. I've heard of artists who destroy their works but I don't think that is warranted because very often things that we are ashamed of have their own quality. Historically, they are of interest because they represent stages of development and everything, to me, is interesting in relation to that time and the person that you were at that time and you have to respect it for that reason."

When he feels ashamed of some of his works, is it because he finds them immature as artistic works?

"No, I say it's a matter of prejudice. You may think that's something you have gone beyond and therefore is immature. However, everything is immature. There is no such thing as full maturity because it's relative — it's relative to what you consider to be mature. Whatever we do at any time has its own value. The man who was my master, Brancusi, said to me, 'Never do anything as a study to be thrown away because whatever you do at any time is the best that you will ever do.' Whatever you do is the best you can do. And to say this is only a study which should be thrown away or is immature and, therefore, is no good, is really a mistake."

Noguchi has done a great deal of garden architecture. Has he drawn ideas, motifs or inspiration from old Japanese-style gardens?

"I don't like the word architect. I'm not an architect; I'm a sculptor. When I see old Japanese gardens, I look at them as a sculptor and I'm interested in the way stones are used — in the relations of shapes. I think most architects would not understand what it's all about but a sculptor can be privileged to understand Japanese gardens better than the architects would be able to do."

Does it mean that he considers the whole garden layout also as a part of sculpture?

"Yes. To me, a sculptor, what matters is the totality of the garden . . . the relationship of stones and not the shape of stones. After all, a garden is a relationship of volumes and voids, of textures, different colors, and of the mood. The Japanese garden works in more than two dimensions. It's a three-dimensional thing and in that sense it's considered to be a sculpture. The total thing is a sculpture and it relates to a form of relationships of shapes and also to the man who is walking in it or looking at it, and the sky and the earth which is below it. It is a protuberance from the earth below and, therefore, has a very large significance. It is not something superficial which is laid on top of the earth. It has its roots in the earth."

Is that sort of idea rather peculiar or unorthodox in the sculptural world?

"I'm not interested in orthodox sculpture. I've never been. My view of sculpture is really related to what I consider to be the fundamentals of the art and not what may be considered to be sculpture. I have always considered that anything in space which has a significance of an emotional sort pertains to sculpture. As a matter of fact, a lot of modern sculptors now adopt that attitude, too, but I assure you I did this long ago. This came about probably because of my youth in Japan . . . my familiarity with gardens when I was very young. So, it is nothing extraordinary for me to feel this way."

From a commonplace standpoint, can he be described as a maverick in the world of sculpture?

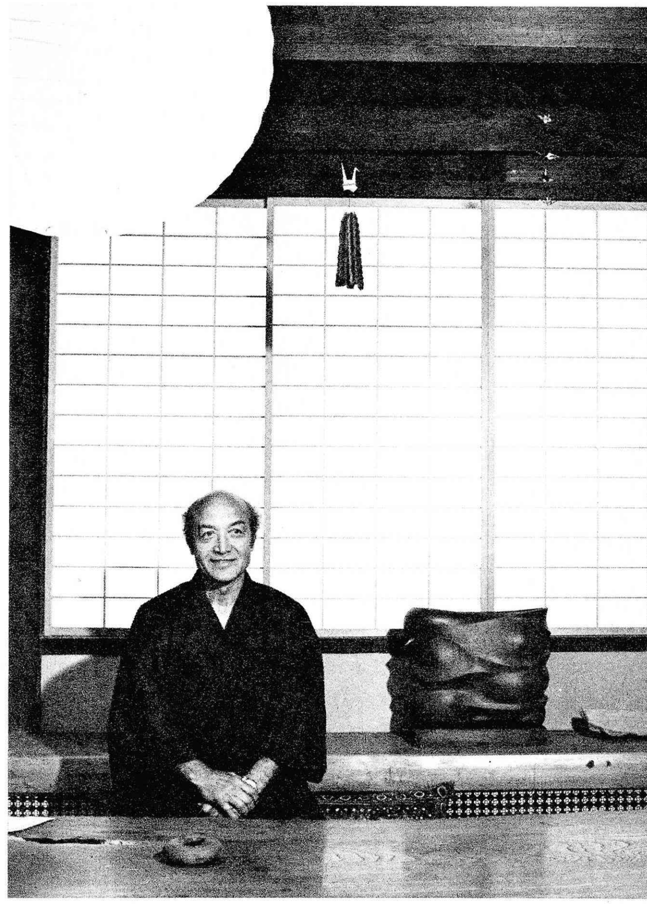
"I might say I'm independent in my thought."

Are there many who share his idea of sculpture?

"Yes, there are many. In fact, whereas I used to think myself as a seeker after a deeper meaning of sculpture, now I find a lot of young people are very aware of what I'm trying to do. I'm no longer so isolated. You might say I have always been isolated for the reason that I pursued that which I consider more advanced forms of sculpture. I don't claim to be too many steps ahead but I always would like to be some steps ahead of somebody else and this is why I am always running hard, keeping ahead or away from people who are on my heels.

"I mean, for instance, I work here with the stone. I'm interested in stones partly because I am interested in gardens. I learned a great deal from working on gardens. I am not a Japanese gardener and I'm not interested in making Japanese gardens but I appreciate the fact that stone is the natural medium for gardens. First of all, you get mass from stone relatively inexpensively. After all, it's natural. What the earth is made of is earth and stones and if you use stone, you get a great effect with minimal means.

"From using stones in gardens, I got more and



The living room in the reconstructed samurai mansion.

more interested in working with stones. I have always carved stones since the days with Brancusi which was in 1927. However, I use other mediums, too. Since 1951, I have been working with paper — in Gifu. From making paper lanterns, they have developed further and further. I call them *akari* and they are all over the world and there are many imitators. I'm always fleeing from them by going on and on to seek new forms. Mitchan (his half-brother Michio Noguchi) says all you are doing is making something nobody will want. He is precisely correct."

Noguchi's latest work in Japan, a cluster of fountains at the new Supreme Court building, was unveiled recently. He suggests that they be known as *hikari no ido* or the "Wells of Brightness" because they will shine with the water which is level like a mirror on top.

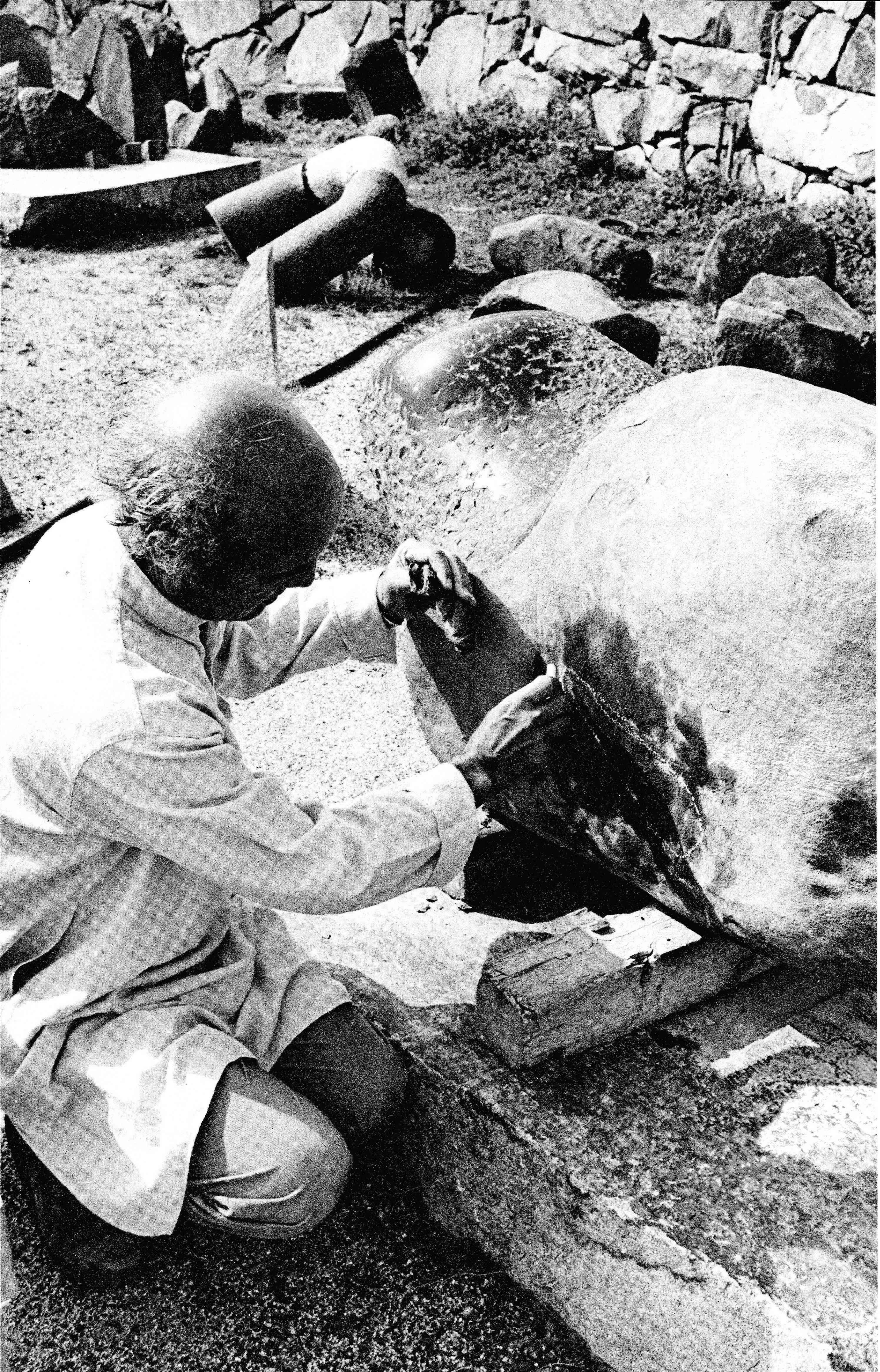
As the water moves, Noguchi explains, the sunlight will be reflected and there will be an interesting play of light.

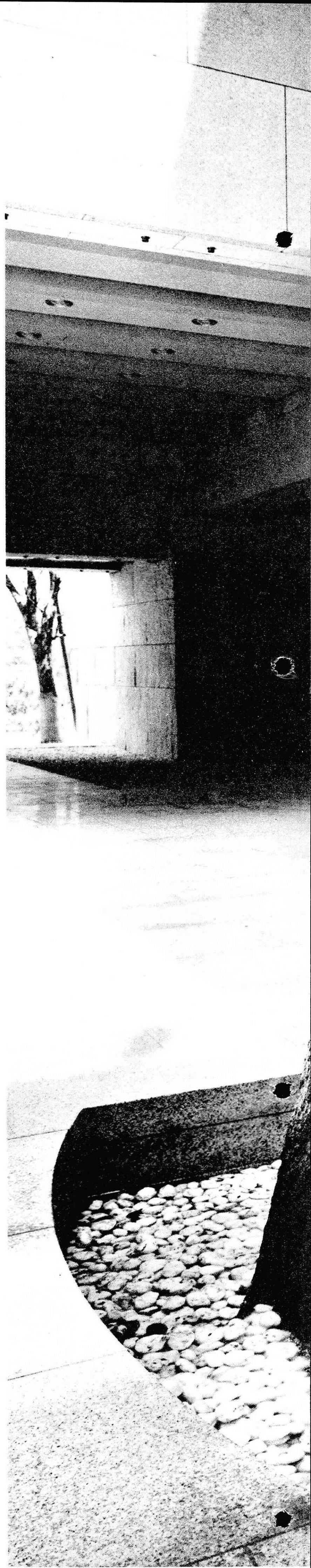
The "Wells of Brightness," he says, relate to the court of justice in that justice has a connotation of purity. It is administered without being sullied by extraneous considerations other than that which is pure. In Japan, the purity of spirit, which pertained at one time, was associated with the brightness of the sword. "The well which shines like a mirror," he says, "has within it that spirit which is the equivalent of the mirror in the *Shinto* shrines."

Of his mixed parentage and its influence on his thinking, Noguchi observes:

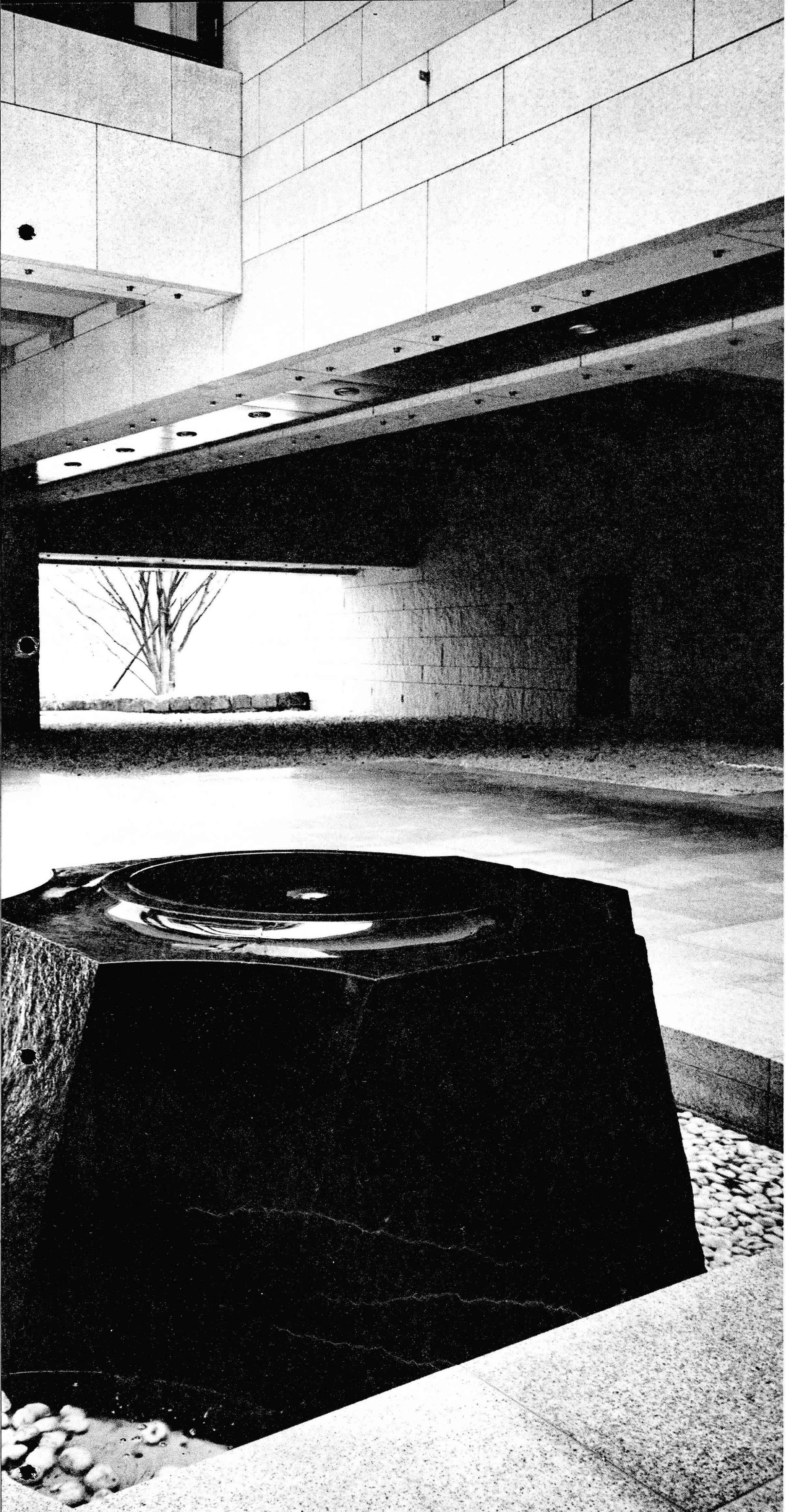
"It is obvious that my life and my work is entirely due to my unfortunate background. Artists are, almost by definition, outside the accepted society. They are probably outcasts in spirit and must go their own way.

"However, I imagine it (mixed parentage) is no great disadvantage. What is advantageous to others may not be advantageous to an artist. You cannot become, let's say, a banker so easily but they make it easier for an artist."





Noguchi at work in his stone-walled workshop. The compound is strewn with stones in various stages of sculpturing.



One of the Swedish granite fountains built in the yard of the new Supreme Court building.

An Invitation to EXPO '75

By YOSHINORI MAEDA
General Producer-Planner, EXPO '75



I recently visited Europe to solicit participation in the International Exposition in Okinawa, Japan, scheduled to open next summer. The countries and international organizations on my itinerary included Bulgaria, West Germany, the Netherlands, Belgium, Luxembourg, France, the Geneva offices of the World Health Organization and the World Meteorological Organization, Monaco, Egypt, Italy, Yugoslavia, the Vatican and the European Communities headquarters in Brussels. It was a pretty hard schedule comprising 14 visits in 22 days or an average of one visit in one and a half days.

I found the response encouraging. I have gained the impression that most of the countries and organizations I visited will take part in the Okinawa exposition. I expect that altogether, 35 to 40 countries and international agencies will participate in Expo '75, making it the largest event of the kind ever to be held. Among the specifically oriented international expositions held so far, Expo '75 will be the first to feature the ocean.

All of the world's continents — Europe, Asia, Africa, Oceania and the Americas — will be represented at Expo '75. Luxembourg, which did not take part in Expo '70 in Osaka, is thinking of participating this time. Hungary, a landlocked nation, will take part. Madagascar is another country that will most probably participate in Expo '75.

Whereas Expo '70 was carried out on the principle that the participants themselves build and pay for their own pavilions, this time the Japanese Government undertakes to build the pavilions and all other facilities and offer them for use by the participants.

Arrangements in detail for the participation by foreign governments and international organizations will be made between the officials of Japanese diplomatic missions abroad and the Japan External Trade Organization and their counterparts of the parties concerned.

The Okinawa exposition will be held on four main themes — peoples and history, ships, fish and maritime development. How to coordinate the exhibition programs of the respective nations taking part in the event will be the responsibility of the sponsors — the Japanese Government. In consultation with the Japanese side, the Soviet Union and the United States are now working on details of what they plan to exhibit. The work of coordinating the respective participants' plans will begin after August.

It has been three years since the Expo '75 Association was organized. In the meantime, the world experienced the oil crisis and a number of countries went through major political changes. There have been some delays in the preparations for Expo but as far as our arrangements with would-be foreign participants are concerned, the work has proceeded smoothly and in time.

On our side, all the component parts of the Aquapolis, a prototype of the marine city of tomorrow which will form the centerpiece of the exposition, will be completed by October. They then will be transported to Okinawa piece by piece and assembled at the Expo site. This alone is a gigantic project but we are certain that it will be completed well in time.

The sea around Okinawa is beautiful beyond description. I have seen many seascapes around the world including those of Hawaii and Acapulco of Mexico and I can assure you that Okinawa's is among the best in the world. In particular, the view of Iejima Island, which will form a part of the Expo site, is breathtaking. I believe that in the years ahead, Okinawa will become one of the greatest marine parks in the world.

Expo '75 is laid out at a one-million-square-meter area combining the beauty of lush tropical flora and a wonderful seascape. Iejima Island, just four kilometers off Motobu Peninsula, is reached by hydrofoil boats and an airport large enough to accommodate airbuses is under construction there.

During Expo '75, seminars will be held under the sponsorship of a number of academic groups. Interesting exhibits will be presented by countries advanced in maritime studies such as France, which is by far the most advanced in deep-sea research. Fruits of academic research on related subjects such as maritime development and anti-pollution technology will also be presented to stimulate studies in these fields.

Expo '75 will also present a variety of entertainment. There will be Okinawan dance performances, Japanese festival parades, waterskiing shows and yachting races, to mention just a few. A marine theater and an open-air theater of the Greek type will be built. In the months ahead, a number of promotional events will be held both in Okinawa and the rest of the country to give an idea of the big festival next summer.

Expo '75 will prove to be the most fruitful undertaking of the kind with worldwide impact. From the domestic viewpoint, it will serve as a springboard for continuous development in the future. It will also serve to project Okinawa on the international stage as a place to reckon with.

The exposition can be expected to leave much useful legacy for posterity. Many of the pavilions and other facilities will be preserved for maximum utilization in the future. The Expo Aquarium will remain as a marine research institute.

At present, much remains to be done in probing the causes of the frequent typhoons which are spawned in the sea area around Okinawa and the institute can be expected to go a long way in unraveling the mystery in the years ahead. I believe this is one of the reasons why the World Meteorological Organization is showing so much interest in Expo '75.

Some of the Expo facilities will be used for training and recreational programs for the young. Some others will be preserved for use as a vocational training center for trainees from Southeast Asian countries. Plans for such post-Expo utiliza-

tion of buildings and other facilities are already being made by the Development Agency, the Ministry of International Trade and Industry and the prefectural government of Okinawa. I am happy to note that this is being done even before they are built whereas in the case of Expo '70, it was after the event was over that such considerations were given.

Okinawa is the only prefecture in all Japan without railroads and the people of Okinawa wanted to have a railway system established in time for Expo '75. Although this has not materialized, I believe the project should be pushed in the years ahead for the sake of the Okinawan people's convenience and in the interest of the islands' economic progress.

An event like international expositions is bound to bequeath much benefit for posterity. I was brought home to this last year when I attended a meeting of the Joint Committee for Japanese-U.S. Cultural and Educational Cooperation. The conference was held in Hilo, the major city of the island of Hawaii, where conference buildings and hotel facilities had been built in an expansive plot. Hawaii being a volcanic island, construction work was being accompanied by tree planting. In the State of Hawaii, the island of Oahu has already been developed to the maximum extent and now a development project is under way in the island of Hawaii. The cluster of conference buildings and attendant facilities forms a part of the undertaking. I realized then why the State Department had chosen that site for the Japanese-American conference.

DURING World War II, Okinawa suffered much more and longer than the rest of Japan. I recall in this connection that some time ago, I was invited to Okinawa along with my colleagues in the mass media to inspect the conditions there and offer our views on the U.S. military administration.

We found that the U.S. employed only Filipinos and Taiwanese as service personnel in American military bases there. In the interest of the safety of U.S. garrison forces, we recommended that local Japanese be hired instead and that U.S. military bases be built in such a manner as to help promote the local economy. U.S. bases still remain in Okinawa today but I am happy to note that in the intervening years, the U.S. authorities have taken steps along the line of our recommendations.

In their long history, the people of Okinawa have come to acquire two distinct complexes. Okinawa achieved national unity in the 13th Century, which coincide with the early part of Italy's Renaissance. Thus, in the years that followed, Okinawa developed wider external relations with the outside world than did Japan proper. The early Dutch explorers arrived in Okinawa before they reached the Japanese islands. So did Commodore Matthew C. Perry some 120 years ago. Such a historical background has made the people of Okinawa entertain a strong sense of self-confidence and pride.

Due to historical circumstances, however, Okinawa used to be treated rather shabbily by the Tokyo Government in prewar days. In those days not much was done for the prefecture's economic and industrial development. And yet, it was Okinawa that had to suffer more than the rest of Japan during and after World War II. Such circumstances have fostered deep-rooted hurt feelings in the minds of the people of Okinawa.

It is high time, I believe, that the rest of Japan did something to help heal the wounds in their minds. I think Expo '75 offers us a good opportunity to bring to Okinawa a greater measure of equality with the rest of the country.

Since assuming my post as the general producer-planner for Expo '75, I visited Okinawa twice and on both occasions I told the people there that in carrying out the coming exposition, we should give more consideration to the interests of Okinawa than to the Expo's international aspects. We must cherish Okinawa's ancient cultural heritage and, through the medium of Expo '75, do everything in our power to help appease the Okinawan people's feelings. I trust the people of Okinawa will appreciate our sentiments.

As construction work for Expo '75 progresses, some criticism has been voiced against the destruction of natural environment in Okinawa. Environmental disruption that accompanies efforts for modernization involves a very difficult and serious problem. I sincerely wish that development could be accomplished without tampering with natural environment. As it is, however, the overriding question is how to win the local inhabitants' understanding for our careful plans to preserve as much of Okinawa's Mother Nature as we can.

When I visited Okinawa last February, I found the construction workers there going about their job with the maximum possible care in this respect. In cutting off coral reefs and dumping the chuncks of coral into the sea, I saw the workers doing so after washing them. I also found them transplanting the subtropical plants where it was necessary instead of destroying them, so that they may be replanted after the construction work is over. All in all, those in charge of the construction work are going about their business very discreetly and I trust the local inhabitants will come to appreciate such solicitude more and more as the Expo project progresses toward completion.

For mainland Japanese, Okinawa has so far seemed to be a far-off place. Today, however, the islands are only two jet hours away from Tokyo — even less when you have a tail wind. Both Japan Air Lines and All-Nippon Airways operate airbus-type planes to Okinawa and I can assure you that any visitor to Okinawa will find the trip fully worth the time and money spent.

(As told to Japan Illustrated)

OCEAN EXPOSITION PLEASURE, FANTASY,



An international marine exposition, the first of its kind to be held in the world, will open on July 20, 1975 on the subtropical island of Okinawa, noted for its beautiful coral seas and lush vegetation. The official title of the exposition is "International Ocean Exposition, Okinawa, Japan, 1975." The theme of the exhibition is "The Sea We Would Like to See." To be displayed at the various pavilions will be a large variety of exhibits showing the relationship between man and the sea and its development in the years ahead.

The exposition is sponsored by the Japanese Government. Exhibits will be presented by Japanese Government agencies, foreign governments, international organizations and private business enterprises. With such a diverse representation, the exposition will present a memorable spectacle showing practically everything related to the sea.

The exposition will be held in a one-million-square-meter (250-acre) site at the tip of Motobu Peninsula jutting out westward from the central part of the main island of Okinawa. The area measures four kilometers from north to south and 200-400 meters from east to west and covers both land and sea.

The exposition will be composed of the following four clusters of pavilions: the Cluster of Pavilions on Fish, which is designed to unveil the mysteries of the multitude of denizens of the deep; the Cluster of Pavilions on Peoples and History, which will dramatically reproduce various maritime cultures of the world; the Cluster of Pavilions on Science and Technology, which introduces the results obtained by various maritime projects such as France's Precontinent Program, the Sea Lab Program of the United States and Japan's Seatopia Program, and the Cluster of Pavilions on Ships, which describes the romantic adventures of ships through the centuries.

The exposition will no doubt go a long way toward promoting international cooperation for further development of maritime resources. Only a year remains now before the exposition opens and preparations are under way to meet the deadline.

The following is a brief description of the Aquapolis, the centerpiece of Expo '75, various other pavilions and the exhibits that will be displayed there.

Aquapolis

The Aquapolis, to be presented by the Japanese Government, is a gigantic floating platform, to be located off the Sunset Plaza. It will consist of two decks, supported by 16 massive columns rising from four lower hulls. The hulls, each measuring 104 meters long, 10 meters wide and 6 meters high, serve mainly to give buoyancy but also contain ballast tanks, sewage disposal facilities and a variety of pumps and machinery.

By pumping water in and out of the ballast tanks, the 16,500-ton Aquapolis can be moved up or down by 15 meters. The columns, 12 of which are 7.5 meters in diameter and four of which are of smaller dimensions, have some buoyancy and also house the service elevators for the maintenance crew.

Visitors reach the Aquapolis by a bridge that links it with the main Expo site. They then ascend to the decks via an escalator sealed in a waterproof, transparent tube, from which underwater viewing is possible when the Aquapolis is submerged to a depth of 20 meters.

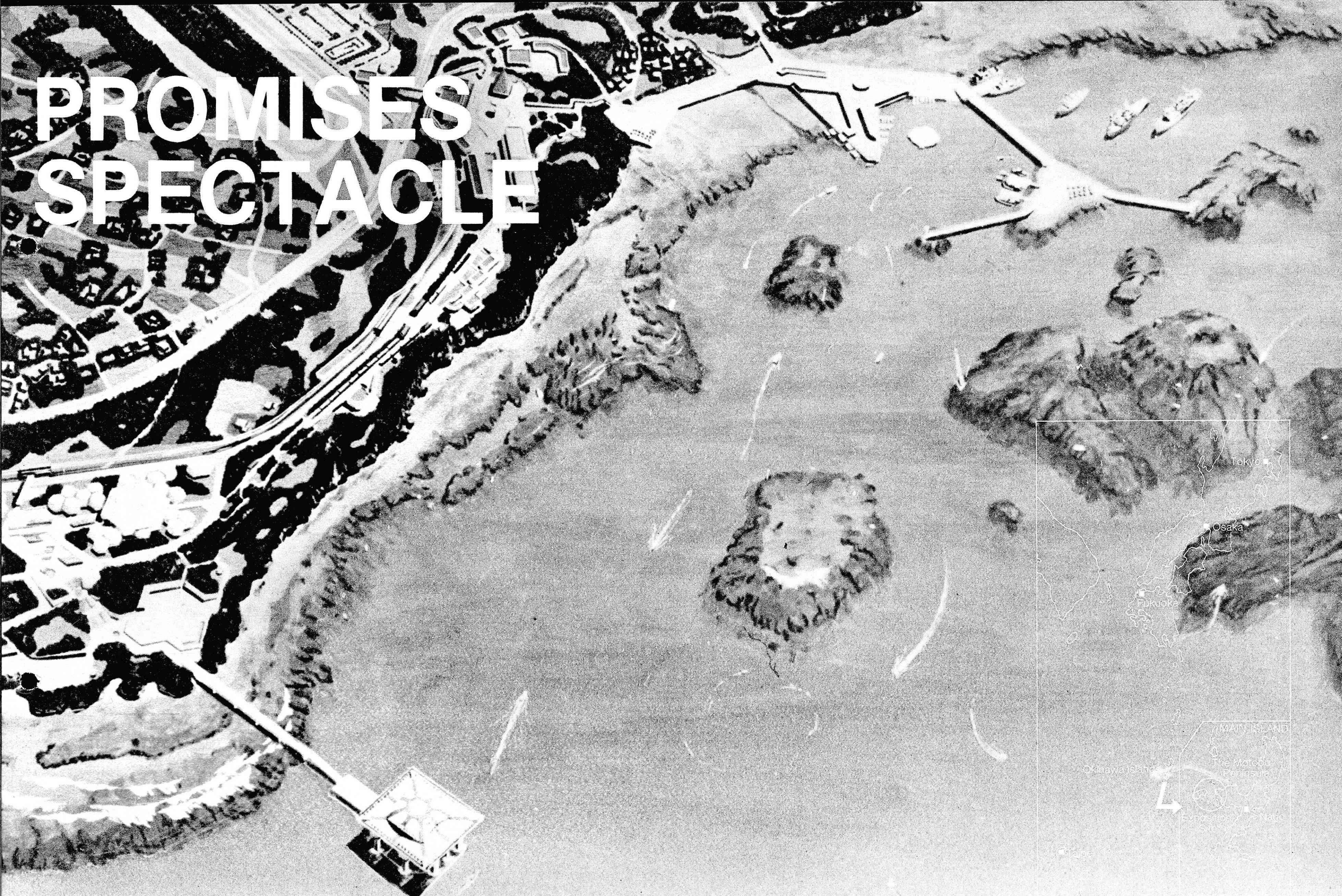
The upper deck of the Aquapolis will be 10,000 square meters wide. From there, the visitors can appreciate the overpowering dimension of the floating structure and view the Expo '75 site across a strip of water and the seas of Okinawa.

The upper deck is fitted with a heliport for emergencies and VIP traffic, two masts containing antennae for telecommunication, lighting apparatuses and signal streamers.

The main deck of 4,300 square meters is 26 meters above the lower hulls. It consists of a central hall, an air-conditioned exhibition space and a machinery room. There are also two berths that will take care of vessels up to 100 tons when the Aquapolis is semi-submerged. Living quarters for 40 men, offices, a control center, a computer room and a press center are installed in a mezzanine deck between the upper and main decks.

All control devices are housed in the control center and include utilities control, a communication system for collecting atmospheric and marine data, the mechanical controls for maneuvering the Aquapolis and a traffic system for regulating the flow of visitors. Utilities are contained in a closed system, with the devices for

PROMISES SPECTACLE



electric power generation, water production, sewage and garbage disposal, hot water supply and air-conditioning linked together to ensure efficient use of available energy.

Although the Aquapolis is incapable of self-navigation, it can move by about 200 meters by using the anchor windlass.

The structure is built sturdily to withstand winds and waves. It has been designed to withstand gusts of up to 60 meters per second (135 miles per hour) and waves 15 meters (50 feet) high.

The Aquapolis will be two exhibits in one. First, the structure itself will represent a prototype of an offshore city of tomorrow, symbolic of a beneficial relationship between man and the sea. Secondly, there will be a number of other exhibits within the structure. With the aid of special visual, sound and lighting equipment, for example, visitors will be able to experience the sea through the eye of a fish, or as a piece of floating seaweed, or on the wings of a sea fowl, or as a citizen of an imaginary marine city.

Okinawa Pavilion

From ancient times, the people of Okinawa loved the sea and have lived harmoniously with the sea. Their history and culture are intricately interwoven with the sea and have peculiarities not seen elsewhere.

The theme of the Okinawa Pavilion is "Blessed with the Sea," and the pavilion introduces all aspects of the life of the inhabitants of the islands of Okinawa — how they pray to the sea for their livelihood, what hopes they have for the sea, the history of their lives with the sea, and the culture that had been created by the sea. The sub-theme of the pavilion is "Stop, the Voice of the Waves; Stop, the Voice of the Wind," which has been taken out of an ancient Okinawan poem.



Okinawa Pavilion

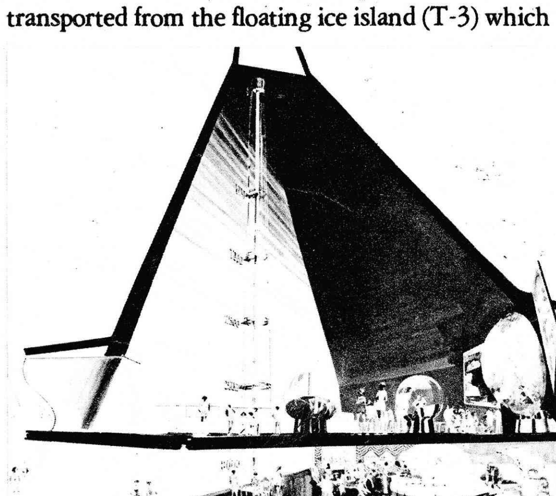
The pavilion is a huge red-brick affair and within its compounds are numerous sculptures of guardian deities called *shisa* in the form of lion-dogs.

Among the exhibits displayed in this pavilion are fishing implements, fishing boats known as *sabani*, and ancient vessels used for trade called *yanbaru.* With these exhibits, the visitor will become acquainted with the history of the development of fishing on the islands, how fishing villages looked like, as well as the advance made in shipbuilding technology and navigational skills. Demonstrations are also scheduled on the production techniques of *bingata* dyeing, textiles and ceramic wares of Okinawa.

Kaiyo-Midori-Kan Pavilion

The Kaiyo-Midori-Kan Pavilion, presented by 60 private business enterprises in Japan, will bring to the subtropical island of Okinawa a reproduction of the Arctic Ocean. The pavilion itself is shaped like an iceberg and is located on a site with an area of 2,500 square meters.

On entering the pavilion, the visitor steps into an Arctic world full of ice and snow, a world of blizzards and auroras, reproduced on the screen with excellent lighting and sound effects. In the center of the pavilion, the visitor will be confronted by a huge round column of ice 30 meters tall and 25 centimeters in diameter. This pillar of ice will be transported from the floating ice island (T-3) which



Kaiyo-Midori-Kan Pavilion

is drifting around a point 82 minutes 41 seconds North latitude and 85 minutes 23 seconds West longitude. This will be a treasure house of information on the earth some 3,000 years ago. Also to be exhibited in the pavilion will be chunks of ice from Greenland which had formed some 120,000 years ago.

Because of the great influence which the changes in climate, weather and ocean currents in the Arctic Ocean have on the northern hemisphere where more than 90 per cent of the world's population currently live, the exhibits in the Kaiyo-Midori-Kan Pavilion, by depicting what nature is like in the Arctic Ocean, will provide food for thought to the visitors regarding the relationship between the earth and mankind. The theme of the pavilion is "Message From the Polar Seas."

The theme of this pavilion is "The Sea — Mother of All Life." All life emerged from the sea and even today, the sea plays a vital role in supporting our existence. The site of the pavilion is 3,100 square meters.

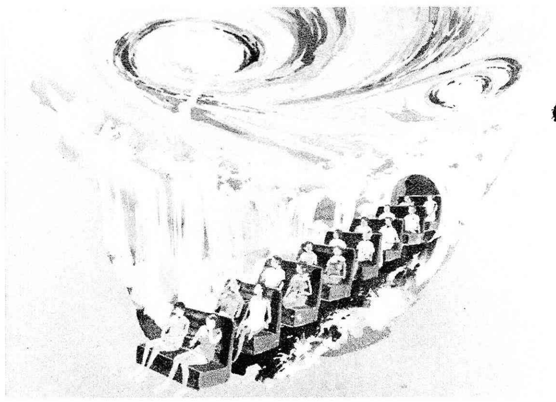
Mitsubishi Pavilion

This pavilion will be located in the "Cluster of Pavilions on Peoples and History" with the theme of "Man and the Sea." Also with the aid of films, it will introduce the beauty of the sea, the functions of nature, how the sea should be developed in the future and other matters concerning the relationship between man and the sea in the past, present and future.

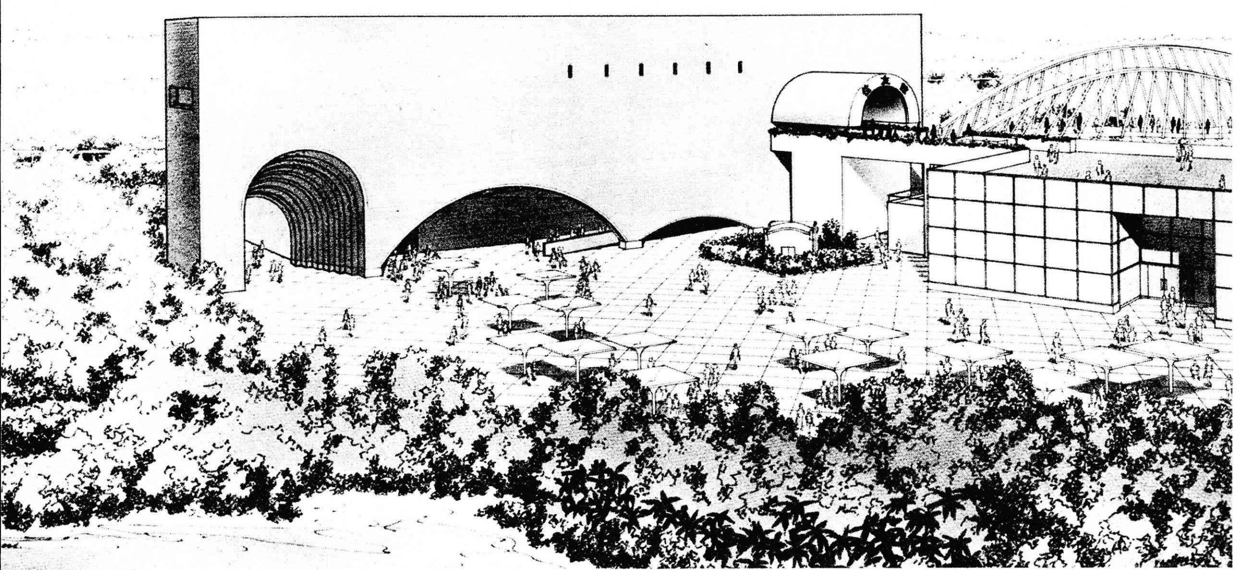
The exhibition will be divided into two parts with Part I, titled "The Mysteries of the Sea," depicting violent explosion of undersea volcanoes, the sudden emergence, and subsequent disappearance, of land from and into the sea, as well as scenes of enormous tidal waves engulfing the land. Part II, titled "The Sea in the Future," depicts how undersea bases for the study of the sea and undersea farmland will be developed 50 years hence.

The visitors, two to a slow-moving conveyor seat, can view the exhibits sitting down. The guides in the pavilion will be aquanauts and highly trained dolphins, providing the visitors with a strong impression of being actual performers in the drama which unfolds before them.

The site of the pavilion is 2,800 square meters. The cream of the Mitsubishi group's technology will go into the construction of this pavilion.



Mitsubishi Pavilion



Sumitomo Pavilion

Sumitomo Pavilion

This pavilion is sponsored by 58 companies of the Sumitomo group. It will introduce, on a special screen, the adventures of an imaginary ship called Sumitomo-go on its voyage through the unexplored regions of the Pacific Ocean. The special screen, consisting of five panels, 5.3 meters by 7.5 meters, is said to be the first of its kind in the world. The film to be screened will take the visitor deep down into the sea. At times, he will feel himself skimming over the waves as he follows the adventures of the Sumitomo-go. This program has been planned to make the visitor better acquainted with the sea and further deepen his understanding of the huge bodies of water that surround our earth.

Films of the trip of the deep-sea bathyscaphe Hakuyo which sailed its way from Alaska to the Equator, will be screened at the pavilion. To be shown are scenes of beautiful coral seas, myriads of beautifully-colored tropical fishes swimming in huge schools, the movements of the killer of the sea, the shark, as well as scenes of salmon laying their eggs. The mysteries of the denizens of the deep, unknown to the public so far, will be unraveled by these films.

The Sumitomo group obtained their idea for this program mainly from two books — "The Sea Around Us" by Rachel Carson and "Gift from the Sea" by Anne Lindbergh. Both of these writers love the sea and are critical of the materialistic aspects of modern life.

Mitsui Children's Science Pavilion

This pavilion, presented by 47 companies of the giant Mitsui group, is aimed at familiarizing children in easily understandable manner the science of the sea and the mysteries surrounding the sea. The theme is "Talking to the Sea."

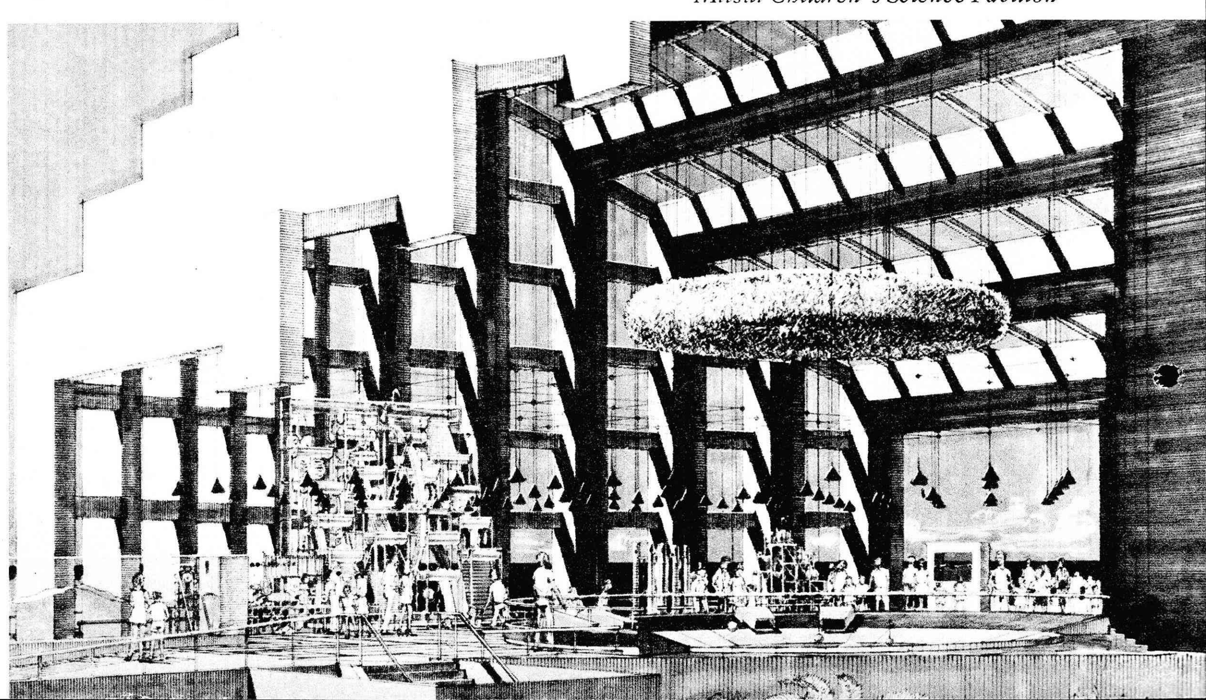
The pavilion will be shaped in the form of gates in different sizes arranged one after the other. It will be of a semi-open structure with the glass roof letting in the rays of the sun with parts of the wall opened to let in the wind from the outside. Below the pavilion is a huge expanse of the sea, making the pavilion a unique structure in harmony with its natural surroundings. The site of the pavilion is approximately 2,500 square meters.

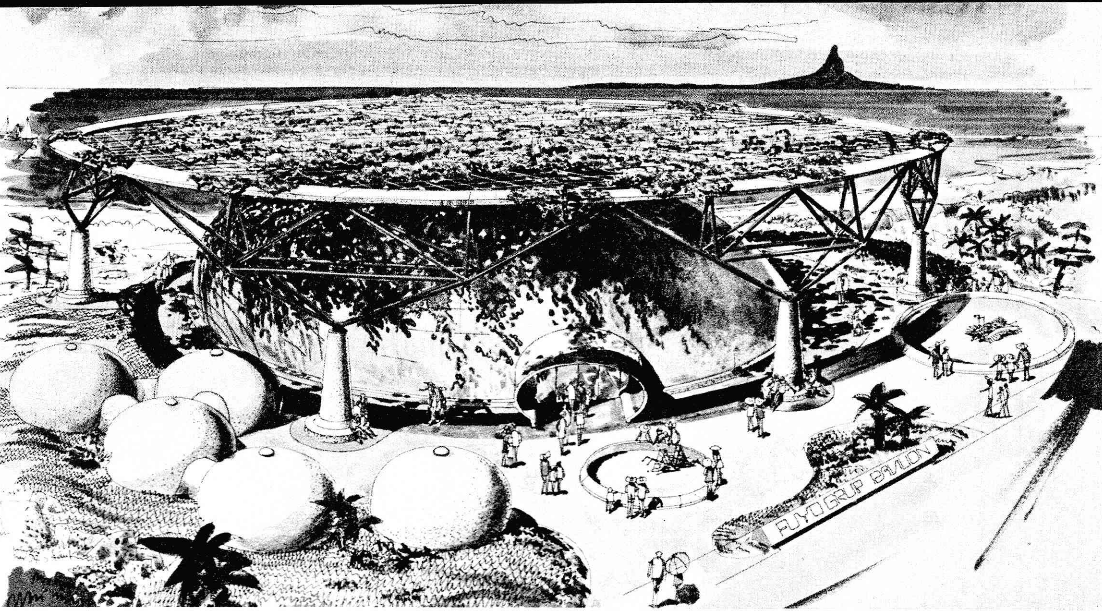
At the entrance to the pavilion will be placed a transparent water tank measuring 15 meters long and containing 15 tons of water. This "gate of waves" will greet the eyes of the visitors first of all when he enters the pavilion. The next exhibit which catches the visitor's eyes is a pond about 11 meters in diameter, in which various phenomena of the sea are demonstrated, such as whirlpools, the ebb and flow of the tide, the churning sea in a storm, rain falling on the sea, etc.

Other exhibits include various types of pumps and waterwheels and sounds made by water, which are explained by moving objects in a very easily understandable manner.

This pavilion will be presented to the children of Okinawa after the exposition comes to a close. It will be used for educational purposes.

Mitsui Children's Science Pavilion





Fuyo Group Pavilion

Fuyo Group Pavilion

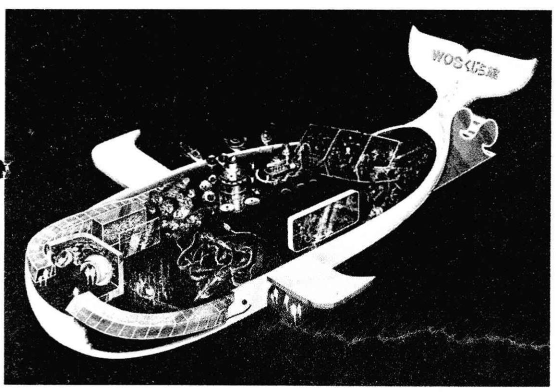
The Fuyo Group Pavilion will be located within the "Cluster of Pavilions on Science and Technology" and will introduce the development of the sea in the future as well as the new science and technology called "bionics."

Bionics is a new science whose purpose is to create a new machine by analyzing the structure and movement of living beings and duplicating them mechanically.

The pavilion will be a dome-shaped structure 7 meters tall and 28 meters in diameter. On the top of the dome will be constructed a canopy on which a profusion of plants will grow.

Among the exhibits at this pavilion will be films recording and analyzing the ecology of the denizens of the sea as well as the "Mechanical Aquarium" which will be constructed on the basis of the data obtained from the recordings and analyses.

The site of the pavilion will be approximately 3,500 square meters.



WOS Whale Pavilion

WOS Whale Pavilion

This pavilion, to be produced by the World Ocean System Group (WOS), will be in the shape of a whale and the visitor will be treated to a mock undersea expedition when he enters it. The visitor enters the pavilion through the left fin of the artificial whale and then gets on a small capsule in the form of a slow-moving submarine. The exhibits will be divided into three categories — "The Age of Exploration," "The Age of Developments," and the "Age of Plenty." All these exhibits, through films, models, three-dimensional sound and lighting effects, will make the visitor feel as if he were on the sea bottom.

The theme of the pavilion is "The Sea will Fulfill Our Hopes." The pavilion will introduce ways and means for mankind to utilize the great expanse of seas covering nearly two-thirds of this earth of ours to extract energy and food resources essential to our subsistence.

With the rapid development of science and technology witnessed in recent years, it will not be an impossibility to exploit and develop the sea for a steady, lasting supply of our vital necessities.

The site of the pavilion will be 3,360 square meters.

Hitachi Group Audio-Visual Marine Library

The Hitachi group are the sponsors of this library which will be located within the "Cluster of Pavilions on Peoples and History." This will be a unique audio-visual library aimed at solving the mysteries of the sea through the natural and social sciences.

The visitor to this pavilion will be able to select the film of his choice by simply pushing a button in one of the four blocs each of which is classified into 10 themes.

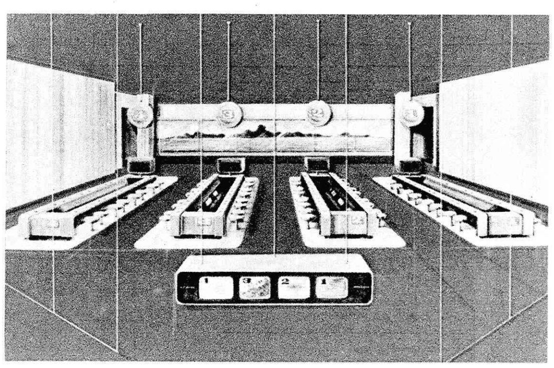
The bloc called "The Sea and the Earth" is centered on geophysics which includes topics such as the genesis of the earth.

In the bloc titled "The Sea and Life," the ecology of maritime creatures is studied and an attempt is made to unravel the mysteries of the sea as the source of life.

In the bloc called "The Sea and Mankind," the relations between man and the sea are traced and their history is made clear.

"The Sea and Romance" bloc tries to reproduce the seas which have been imprinted in the heart and mind of mankind, such as, for example, the sea surrounding Tahiti, with which Gauguin was so obsessed, and the sea surrounding Samoa, which enamored Robert Louis Stevenson.

The site of this pavilion is 2,080 square meters.

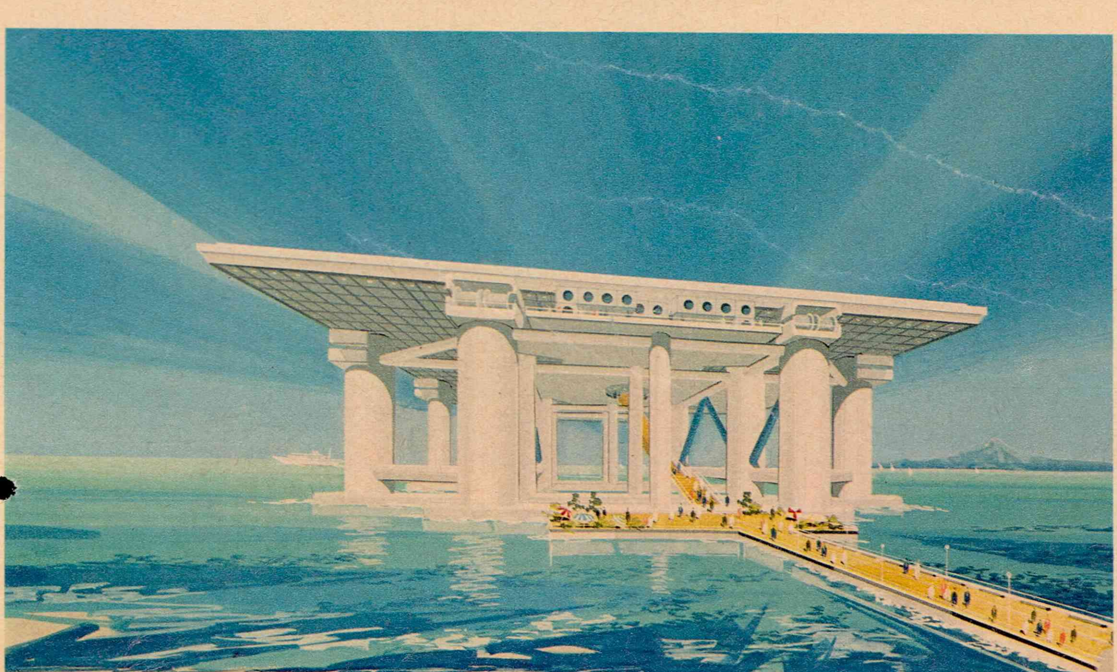


Hitachi Group Audio-Visual Marine Library









Left: This is the northwestern part of Okinawa's Motobu Peninsula where the International Ocean Exposition will be held next year. The coast is surrounded by coral reefs, some of them more than one kilometer in width. Below left: An artist's conception of the Cluster of Pavilions on Science and Technology, one of the four clusters in the exposition. Displayed at this cluster will be mainly exhibits concerning the development and exploration of the sea. Below right: An artist's conception of the Aquapolis, a prototype of a floating city.

OKINAWA: Its Land and People

By VIVIENNE KENRICK
Photographs by MINORU HIRATA

A mercurial property from shifting clouds, glancing shadows, moving colors, volatilizes Okinawa. A dancing, flitting, fly-away quality inspirits the rope of islands tossed carelessly in the sea. Light that changes, colors that shade, moods that swing from petulance to smiles, quicken the nature of Japan's southernmost prefecture, butterfly-land set where currents cross, salt-sprayed islands held by the tides.

Currents that flow and tides that turn have always had deep meaning for Okinawa. *Kuroshio,* the Black Current, has always borne temperance and an abundance of marine life. From the sea to the vulnerable islands came, long ago, Chinese influences that endure. From the sea, a century ago, came nationality. With the sea is the intimacy of man with his living and his godly beliefs. Without the sea there would be no rope of islands, no wave-washed history, no brine celebrations. Okinawa and the sea are one.

Paths that wander from the shore meander over sun-warmed hills where pineapples grow and sugar canes blow. Clay walls enclose low-roofed country houses that are built to withstand typhoons. Amongst the red tiles of the roofs squat ceramic *shisa* lion-dogs. Each one of different form, each one is a talisman descendant of the original lion-dog that came from ancient China to create an Okinawan sea-legend. Favorite of a Ryukyuan king, the first *shisa* flew in the sky to fight a marauding dragon. He defeated the dragon, that fell in the sea and became an island.

So the ceramic *shisa* crouches where tiles are red and trees are glossy green and bougainvillea trail over clay walls. He looks to the sea that knew his triumph, and perhaps he wonders how many colors are there called blue? Close to the shore, white sand steals color and leaves water limpid. Farther out, a coral reef turns it green. Farther still, the depth of it makes it mauve. As the *shisa* watches, a breeze sends the surface of the sea rippling, glittering. Clouds scud across the crayoned sky, darkening the jade, deepening the amethyst. Within its range of color, the sea around teems with life.

IF you paddle in shallow waters, tiny striped fish dart around your ankles. The water is so clear that, when you stand still, you can watch blue-and-yellow pyjamaed fellows playing with your toes. Move, and in disturbed water their rainbows shatter.

If you go out to the coral reefs, you can see not only brilliant tropical fish, shoals of them, but also the coral itself and its curious formations, red, and white, and in-between and cavern-cool. Just north of Motobu, a wide area of the sea bottom is covered with flattopped table coral. Opposite Motobu Peninsula, a red-ferned, 30-meter high coral cliff forms Iejima's eastern coast.

If you dive, and take an underwater camera or a spear, and fins, mask and snorkel, you enter the mysterious green world of white air bubbles and shafts of light where tawny seaweed strands swish in grace and silence. You may go after the big fish that abound in the numerous reefs off the northernmost tip of Okinawa. Here, flat fissured rocks cover the seabed. You must, though, know your own capacity: in some places the rocks pile; in some, the sea bottom drops away precipitously; in some channels the current is rapid; in some depths lurk sharks. The sportsman encounters hazards that he can prepare to combat. But coral is helpless before its deadly foe. The devil starfish — *oni hitode* — began to move into Okinawa's waters only during the last few years. With multiple arms and poisonous spines it settled at once to its mischief, damaging and devouring its victim, the coral.

Perhaps you are content to stay on white sand, hearing the sound of waves, exploring tide pools for starfish and sea urchins, sea slugs and hermit crabs. The serious business of the sea has belonged since time immemorial to the native fisherman. He casts his nets on a cold expanse of sleek water that is silvered and chastened when dawn is white. Sometimes he takes off his clothes and straw hat, puts on goggles, and dives from his boat into the sea to chase fish into nets set on reefs. At high noon he stretches his lengths of red shrimping net out to dry on the shore where scrub and pink convolvulus grow in the sand. Sometimes, with a rope and a hook he goes after turtle, prizing its shell. Sometimes in dazzling Kabira Bay, of Ishigaki Island, he takes up his black pearl oysters, suspended in nets from shining buoys.

THE sea is always there, importantly; pantry and playground, beneficence and authority. The Okinawan pays it respect, seeks to placate it, accepts its dominion. When schools of porpoise frequently appear off their stretch of shore, Nago people see good omens for the mayor, and therefore for the city and themselves.

In the past, elderly Okinawa women always used to go down to the beach on Girls' Festival Day: *hamauri* was the thing to do. Nowadays everybody goes to the beach, making Girls' Festival a special occasion for picnicking and shell-gathering.

Tides determine the timings for island weddings. Fishing villages hold festivals that are designed to ensure safe sailing, good catches, prosperity. How the men dress, how they decorate their boats, how they race, at Naha and Yanbaru and Itoman, at Ishigaki and Miyako too, during Maytime's *harii* celebration. How they clang bells, and shout and cheer as they row. How the spectators on shore, led by the *Noro* priestesses, sing and dance and bang drums, in this *Unjami* festival that welcomes the deities come to visit from *Nirai Kanai.*

Nirai Kanai, the abode of the gods, lies beyond the horizon where sea and sky meet. In the Yaeyama islands, at the time of *Akamata-kuromata,* young men dressed in leaves and grasses and wearing masks of paper or wood portray the visiting gods. On Kudaka Island, itself an island of the gods, once every twelve years *Izaiho* is celebrated by all locally-born women who are aged between 30 and 70 years. They become on this occasion holy women who serve the deities.

It's the turn of young men again to play godly roles during Mayugamashi at Kabira, Ishigaki. These youth, wearing bamboo hats and straw capes and with their faces covered, make nocturnal visits to village houses, purifying, promising, blessing.

In summer, when puffs of white cloud float in the sky, Okinawans perform their animated mass dance, *Eisa,* that demands dress, drums, song. As on the mainland, on Okinawa too the folk dances of *Obon* highlight those three days and nights of summer happiness, when families are reunited with the beloved dead.

"Make the most of what your farm produces," counsels an Okinawan proverb. The people of islands often visited by typhoons that destroy their crops know well how to make much of little. They use a pig in its entirety, putting different parts in a rich variety of dishes, combining pork with vegetables and seaweed, and complementing pork with fish and fish cakes. They drink *awamori,* a fiery distilled rice liquor, for what is food alone if there be not wine? What is a festival without libation, and headiness, and the flush of coursing blood?

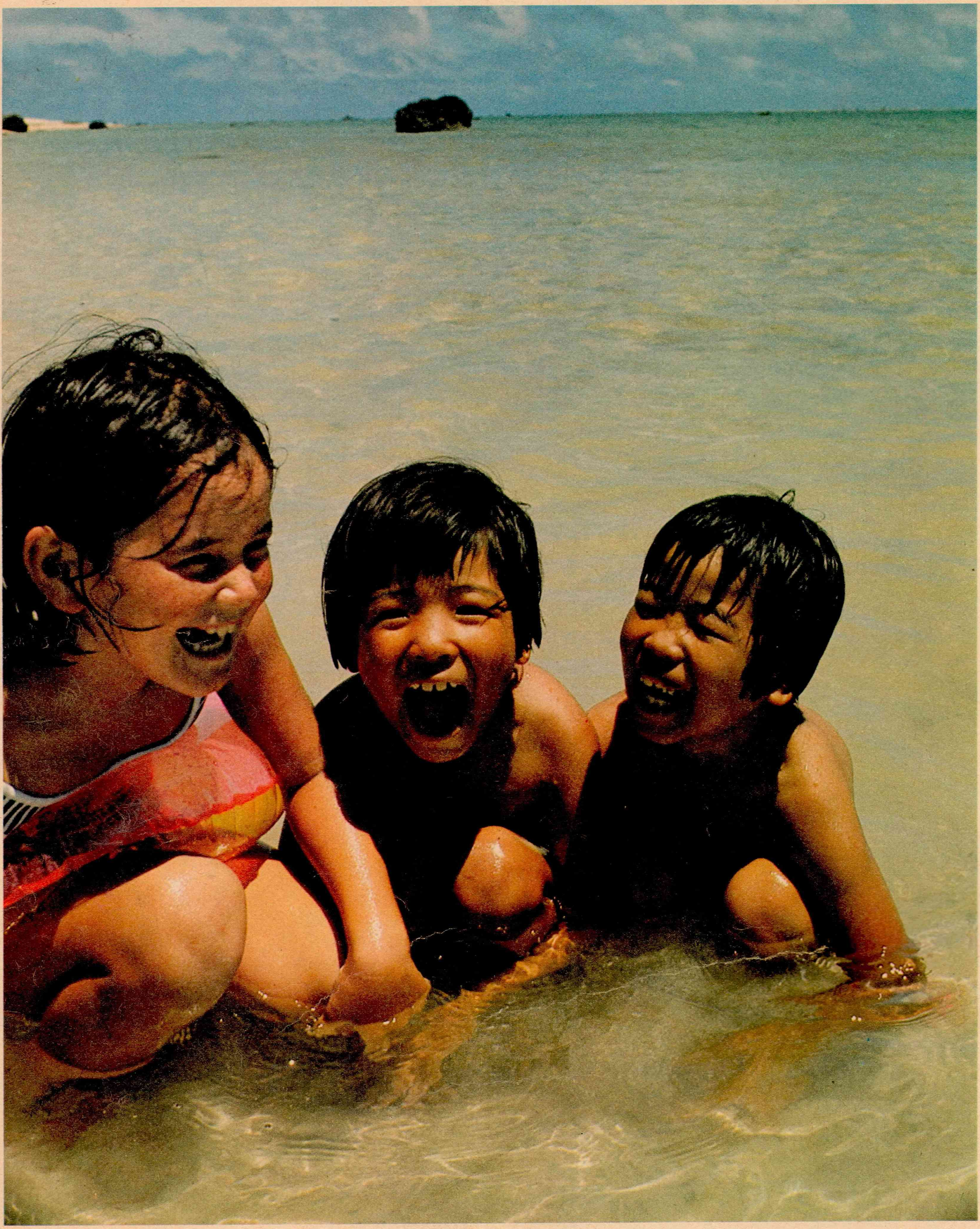
ISLANDS, steeped in the sea, sun bask. Islands love color, the cobalt and purple and opal of water, the greens of cane and pineapple and cycads, the reds of earth and hibiscus and the *deigo* flower. Islanders love color, the white of sand and coral, the blazing orange and molten gold of sunset, the brown of *shisa* sitting on red tiles.

Islanders put color into their crafts. They weave plantain and ramie fibers into fabrics that are light and strong, that they then dye in the elemental colors of the countryside. Their textiles bear names: *bingata, jofu, basho-fu.* Their *kasuri,* or *ichiri,* weaving employs hundreds of patterns of birds and flowers and streams, an art that is complicated, time-consuming and ancient. Their

Continued

The people of Okinawa are very fond of music, dancing and singing.





Above: The sea is the best friend of the children of Okinawa, providing them with an ideal place for swimming and fishing.
Right: The "sabani" is a wooden fishing vessel peculiar to Okinawa. In former days, the hardy fishermen of the islands made expeditions to the Indian Ocean and as far distant as the Cape of Good Hope.


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colors do not fade however bright the sun, strong the wind and rain, salt the spray. Indigo from the hills, red-stenciled patterns — look in the fields for workers wearing costumes sashed with splashed and striped designs that echo earth and vegetation. That is an Okinawan rural scene.

From ancient times islanders have been potters with village kilns and their *tsuboya* craft of overglaze enamel on stoneware and white slip patterns. For their *awamori,* island potters make stoneware jars that they leave unglazed. For 500 years, islanders have been lacquerware makers with their crafts of *tsuikin* and *shinkin.* To some work they add relief pictures; in some, they fill surface-carved patterns with gold foil; for some, they decorate red and black lacquer with inlays of mother-of-pearl — back to the sea again, never far from the sea, for their natural materials, their wealth. Islanders make pictures of coral and necklaces of shell for tourists; and since snakes slither on these islands, the people use snake skin for purses and belts.

Year-round summer conditions island life, early summer, high summer, late summer. Each morning, dawn shimmers on the sea in pearl. Day deepens on the sea in emerald and sapphire. Haze mists the distances. Cows idly swish their tails, wander along the shore, and paddle in water that is almost still.

Island children play on the sand, and take from the sea the glistening for their hair, the gleaming for their skins. Little boys make believe that they ride on dolphins and seahorses and turtles. Little girls meet and play with mermaids. In groups they

Right: A festival held under the silvery moon. In Okinawa, the moon shines more brightly than anywhere else in Japan because of the clean and unpolluted air. Below: At every festival they sing and dance to the accompaniment of the peculiar Okinawan stringed instrument called "jabisen."



go to greet the King of the Sea who receives them in the caverns of his underwater palace, as he received their parents when they were children, as he will receive the children of these children when they are grown.

The sun bleaches old castle walls that wind over the hills. Storm clouds gather, ponder, and stalk off. Sunset stains the sky and drips into the sea, slowly draining away as darkness closes in. Then white lights come out over the water, around the coast where it curves, from boats gently rocking far out. This is the quiet hour for a fisherman to linger on the shore, to light his last cigarette and commune with the sea. Today, he sailed his boat, caught his fish, repaired his nets. Tomorrow he will do it all again. Behind him in the hills, he hears the croak of bullfrogs, and the cicadas' cry.









Above: A girl makes up her coiffure in the traditional "kampu" style of Okinawa. Right: "Bon" festival held on the island of Kohama, one of the Yaeyama Islands to the south of Okinawa. A great number and variety of festivals are held throughout the year on the approximately 60 islands of Okinawa.





With a full wind behind it, the Kaiwo Maru is capable of a maximum speed of 13 knots. Her average cruising speed in 5.5 knots.

WHEN Marco Polo published his famous travelogue Il Milione several centuries ago, who could have imagined that the tiny country he referred to as Zipangu in his book would some day grow to be what Japan is today?

Japan is a sea-girt country and the life of the Japanese people has long been closely entwined with the sea and its products. Since Japan is a long festoon of slender islands, the Japanese can easily reach the coast from any point in the country. And when they do, they feel greatly relieved and enlivened on seeing the blue expanse stretching before their eyes.

A maritime nation, Japan depends heavily on the sea and its products for its sustenance. Although their inherent diligence has undoubtedly been a foremost factor that propelled the Japanese people toward their present status of a modern industrialized nation, one cannot underestimate the part played by its vigorous shipping industry during the past several decades. Today, Japan's shipping industry boasts the world's largest fleet in real terms, and Japanese merchant ships manned by efficient crewmen are crisscrossing the oceans of the world day and night. Every year, new crops of fresh seamen from nautical colleges take the sea.

In many cases, it is just small motives that prompt these young men to go to sea. Some of them have grown up in mountain areas and when they went to the seaside for the first time, they were struck with a fervent yearning for the unknown lands beyond the horizon and made up their minds to enter nautical colleges. Others, fed up with the crowded city life, decided to go to sea to satisfy their yearning for the wide open space while still others have just followed in the footsteps of their seafaring fathers or relations. Many of these youngsters say they elected to enter nautical colleges just because they can board the sailing ships for training cadets.

What does the phrase "sailing ship" recall to one's mind? Most probably it conjures up some romantic images of a pirate ship, vessels in the days of Christopher Columbus and Ferdinand Magellan, ancient odysseys, islands and continents newly discovered or flocks of swans gliding over northern waters. All of these are illusory, however.

Since the 15th century, sailing ships of Portugal and Spain — the three-masted karabels and larger galleons — with cross signs on their sails, ventured into vast unexplored oceans in quest of gold. In those days, sailing ships were an absolute necessity for the prosperity of kings and nations. They represented the lust for riches rather than such abstract qualities as beauty, grace and romanticism.

It was probably when steamships made their appearance that the people of the world were awakened to the beauty of sailing ships. Both are ships but the impression we receive from steamboats is totally different from what we feel about sailboats. I, for one, believe that the most beautiful ship in the world is neither the Queen Elizabeth II of Britain nor the Italian luxury liner Michelangelo, but a large sailing ship speeding on the blue expanse of water with its white sails blooming like so many flowers with the blue sky in the background. Some people say that the sailing ship is an artistic masterpiece of the 19th century.

THE days of sailing ships, however, ended with the advent of the 20th century. The emergence of steamships banished the sailboats from the horizon.

Even in this age of advanced science, however, some large sailboats, though limited in number, still traverse the Seven Seas. They serve as training ships for aspiring cadets. At present, the world still has 10-odd such ships, among which are Japan's Nippon Maru and Kaiwo Maru.

The 2,245-gross-ton Kaiwo Maru is a four-masted bark-type vessel — the most beautiful sailboat type with square sails for all masts except the hindmost mast which has fore and aft sails. Built in Kobe, one of Japan's largest trading ports, in 1930, it has a white hull and orange masts with yards and cobwebs of gears. The ship is already 43 years old, which, in human terms, means that she is an old lady of 70 or 80. Exposed to sea winds and engaged in many fights against storms for years, she cannot conceal her age even with a thick makeup. But once the ship spreads out her sails and glides forth into the blue sea, she turns into a spectacle of sheer majesty.

The wooden part of the large wheel at the stern has turned dark brown, and a mark on the brass portion is all but worn out. To date, nearly 20,000 cadets have operated the wheel, tensely watching the changes in the direction of the wind. Until the outbreak of World War II, the two sailing vessels served as training ships of nautical colleges. During the war, they hid quietly in the Seto Inland Sea and after the war, they brought back thousands of demobilized Japanese soldiers from foreign lands. In 1952, the two ships resumed their service as training ships.

Today, chances are rare to witness a large sailboat careening fast on the ocean under full sail. One can consider oneself lucky if one sees even a big sailing ship at anchor in port. The general public can expect to see sailing ships only in the form of model ships at the toy counter of a department store or in seascape paintings.

"How can old sailing ships be useful for training seamen in this age of atomic energy and electronic computers?" It is only natural that this question should arise in the reader's mind. The answer is this: "They are necessary as long as the sea and nature remain as fickle as they are."

We are still in the dark about many aspects of the sea and nature. Perhaps this is why they are so charming. The sea is as unpredictable as it was in Marco Polo's days. Sometimes, it is calm like a tranquil lake but once it goes on a rampage, nothing can stop it. Man has conquered and utilized various elements of nature with a measure of success. Yet as far as the sea is concerned, there has been little change since the days when Ulysses navigated the sea with stars as the guide. Man has had many bitter experiences to realize his weakness in the face of the force of nature. Once a typhoon approaches, people tremble with fear and all they can do is just pray that the storm will pass away as soon as possible. This is all the more so on the sea.

ONCE a ship — just a small iron vessel floating on an immense body of water — gets caught and violently shaken in a heavy storm, the lives of seamen are in jeopardy, to say nothing of the safety of the ship itself.

When raging billows attack the ship like enormous walls ready to gobble it up, the whole ship quivers in the face of the imminent danger. In such a situation, even if the vessel is equipped with ultramodern electronic devices, they are of no use after all. What finally counts is human brains and actions. And this is seamanship — the ability and knowledge required of a good sailor. Seamanship cannot be learned through just a day or two of sailing. The seaman must learn to live with the sea and nature. The addition of the sail brings the sea and nature still closer to man. In this sense, the sailing ship is the most effective means of learning about the sea.

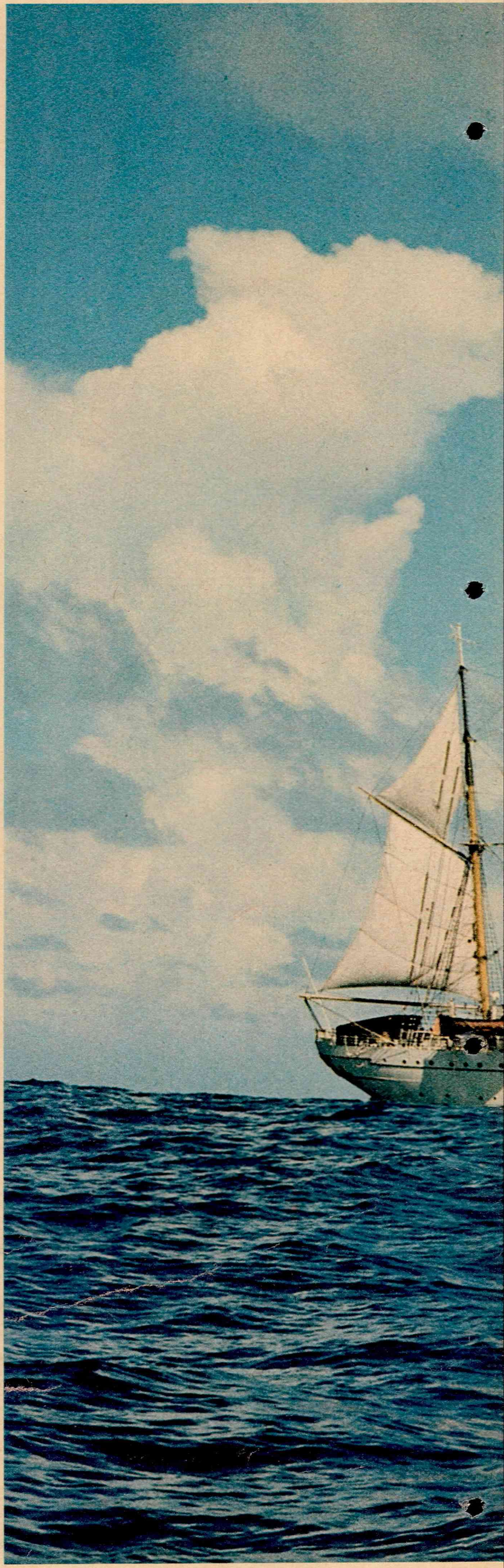
It would be a different story if man could develop ships perfectly immune to all maritime hazards. But however much the inside of the ship is modernized, the sky and the sea do not change. What is required of a seaman worth his name is not to fight with the fickle nature but to utilize and adjust to her caprice and to act smartly. The sailing ship is the most fitting place for fostering the sailor's ability to act smartly, bravely and resolutely in any circumstance.

THE LURE OF SAILING SHIPS

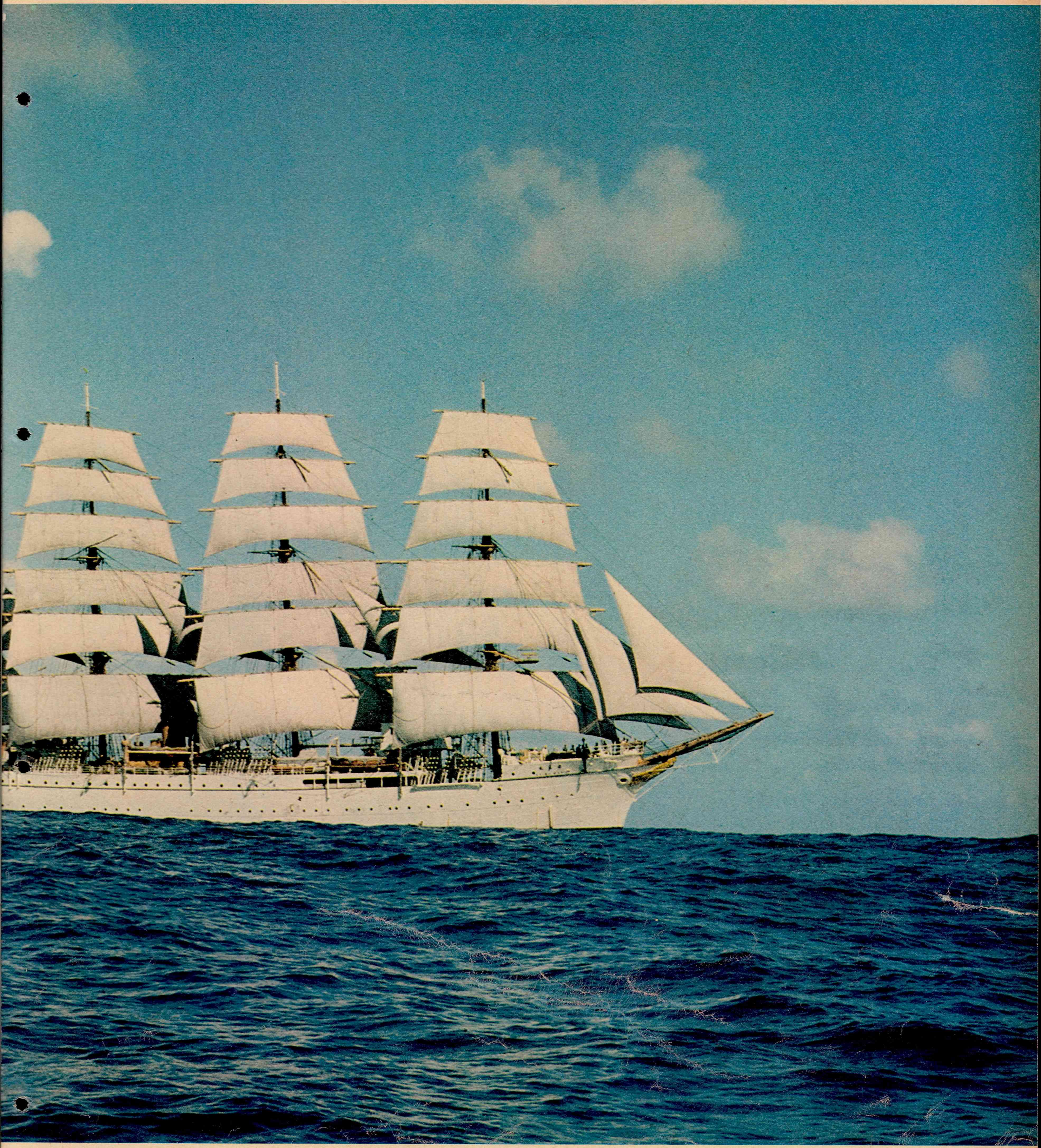
By RYOJI YAMAGUCHI Assistant Professor, Institute for Sea Training, Ministry of Transport

Photographs by KAJIO ASAMIZU





With a favorable wind, the ship with its sails all spread out races through the sea.



This is the "Kaiwo Maru" with four masts and a total of 29 sails, skimming over the deep blue sea. The Kaiwo Maru is one of the most beautiful and grandest of sailing ships in the world.

Robust physical strength and spiritual power are needed to navigate for as long as 40 days by relying solely on the forces of the wind and the currents. Navigation aboard the sailing ship serves to strengthen both the body and the mind of the seaman.

In case a machine breaks down or a dire difficulty crops up, the seaman cannot call a service man or a rescue party. And to overcome a crisis, solid teamwork is required. Especially important for the seaman is spiritual training to foster a sense of responsibility, solidarity, discipline, courage and tenacity. A drill aboard the sailboat is really effective for such spiritual training, let alone physical buildup. The sailing ship, therefore, is a most suitable place for the basic training of seamen.

The spreading or furling of sails on a high mast, the pulling together of heavy braces (ropes for turning the yards) and all other duties aboard the sailboat call for the concerted efforts of the crew. Not a single crewman can afford to slack off. All members of the crew must cooperate with one another and in this process they learn the fundamentals of seamanship.

There is the opinion, however, that sailboat training is of no use. "In this age of technological innovation, when the sailing vessel has already outlived its usefulness as a merchant ship, why must so much time be spent in teaching sailing techniques which are of no use in the mercantile marine of today? Why not use a training vessel with advanced modern equipment?"

This objection may seem reasonable at first glance. I have already answered the first question. That is, we are not training professional seamen for the sailing ship. What we are doing is to use the sailboat as a means of training prospective sailors.

To the latter question, my answer is as follows: Japan has five training steamships equipped with modern devices, such as electronic computers, besides the two sailing ships, the Nippon Maru and Kaiwo Maru. Cadets undergo practical training aboard both the sailboat and steamship for a total of 12 months before being commissioned as full-fledged seamen.

When early summer comes around every year, the Nippon Maru and Kaiwo Maru leave Japan and head eastward toward North America. After crossing the Northern Pacific where the wind is chilly even in early summer, they emerge off sunny California in the latter part of June. They are very popular at foreign ports. Many visitors flock to the pier and admire the graceful figures of the ships from Nippon.

Having gone through checkered careers, both ships are already 43 years old. How many more years will they be able to survive as the elegant ladies of the sea? When they furl their sails for the last time and vanish from the scene, how we would miss them! Let us pray that the next generation of sailboats, just as graceful as the old twins, will be born as soon as possible.



Right: After the canvas had been furled, the masts and the halyard combine to create a beautiful pattern. The total length of the cordage is 49,818 meters. Far Right: The Kaiwo Maru in a storm.



Shooting the sun to determine the ship's position is very important in navigating the ship. A veteran can find out the ship's exact position in a matter of 10 minutes.







When the wind blows aback and the sails must be turned to another angle, all crewmen must cooperate closely in this operation.

Japan will enforce in 1975 one of the most stringent controls on automobile exhaust fumes in the world in an effort to further prevent pollution of the atmosphere by motorcars. The controls will be almost the same as those stipulated in Muskie Act, which has not been enforced in the U.S. up to the present due to technological difficulties encountered by American car manufacturers in producing cars which can meet the requirements of the law. Thus, Japan will be the first nation in the world to enforce such severe controls on car exhausts.

One of the reasons why the Japanese Government has decided to enforce the control regulations before any other nation in the world is because Toyo Kogyo, one of Japan's leading car manufacturers known for its Mazda models, has already developed two anti-pollution car systems which meet the specifications prescribed in the forthcoming new control regulations.

The main office and plant of the Toyo Kogyo are located in the city of Hiroshima along the coast of the Inland Sea of Seto. The plant has a total area of 251 hectares and is not only one of the largest integrated car manufacturing plants in the world but also one of the most rationally laid out. Computers are utilized extensively for production control.

Toyo Kogyo is famous as the first car manufacturer in the world to develop the rotary engine car on a mass production basis under a basic license agreement with West Germany's N.S.U. Wankel. After extensive research that took six years and a great amount of investments, the firm succeeded in developing a new model car with a powerful, quiet and reliable rotary engine. This was the twin rotary-engined Cosmo Sport (Mazda 110S) which was placed on the market in 1967. Since then, Toyo Kogyo has produced more than 700,000 rotary-engined cars, the majority of which have been exported to foreign markets, including the United States and Australia, where they are currently enjoying immense popularity.

Toyo Kogyo's brilliant technology, which has enabled the firm to develop efficient rotary-engined cars, has also been instrumental in enabling the company to develop two types of anti-pollution car systems.

The first was the Mazda REAPS (Rotary Engine Anti-Pollution System), an epoch-making anti-pollution system which was developed in 1972 and is mounted on the company's mass-produced Luce AP (Mazda RX-4) car.

The advent of this first anti-pollution model car caused a sensation not only in Japan but throughout the world, as air pollution had become a serious social problem and the world was looking forward to an ideal car which would solve the problem.

The characteristics of this system can be summed up as follows: Aside from the fact that rotary engines emit much less amount of nitrogen oxides (NOx) as compared with conventional reciprocating engine, the new system is composed of a thermal reactor which burns off the poisonous contents of the exhaust fumes such as hydrocarbon (HC) and carbon monoxide (CO) and a small-sized computer which effectively controls this elimination process. Aside from the Luce AP (Mazda RX-4), this system can also be mounted on the Savanna AP (Mazda RX-3).

REAPS & CEAPS

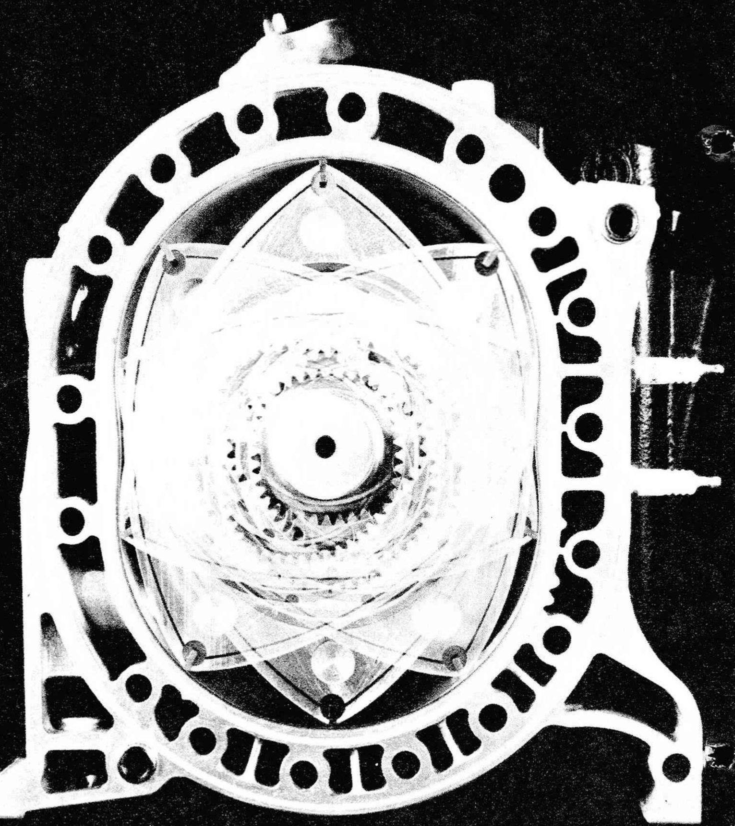
Toyo Kogyo Fights Air Pollution

Besides this system, Toyo Kogyo has also successfully developed another system used for conventional reciprocating engine cars called the Mazda CEAPS (Conventional Engine Anti-Pollution System). The basic mechanism of this system is the same as that of REAPS and utilizes a thermal reactor to eliminate the poisonous elements in the exhaust fume. The first car to be equipped with this system was the Grand Familia 1600 AP. Other features of CEAPS are that the car's fuel consumption is hardly increased and the performance of the car also remained almost unchanged.

Under the new controls on car exhausts to be enforced from next year in Japan, all cars put on the market after April, 1975, will be required to meet the following specifications: The carbon monoxide and hydrocarbon contents in the exhaust fumes must be reduced to about one-tenth of that stipulated in the current control regulations, while the nitrogen oxide contents must be reduced to about one-half.

Mazda cars equipped with REAPS and CEAPS have already met the above-mentioned requirements a whole year before the new controls are enforced.

Mazda rotary engine. The rotor which revolves inside the rotor housing does a job similar to that of the piston in a conventional reciprocating engine.

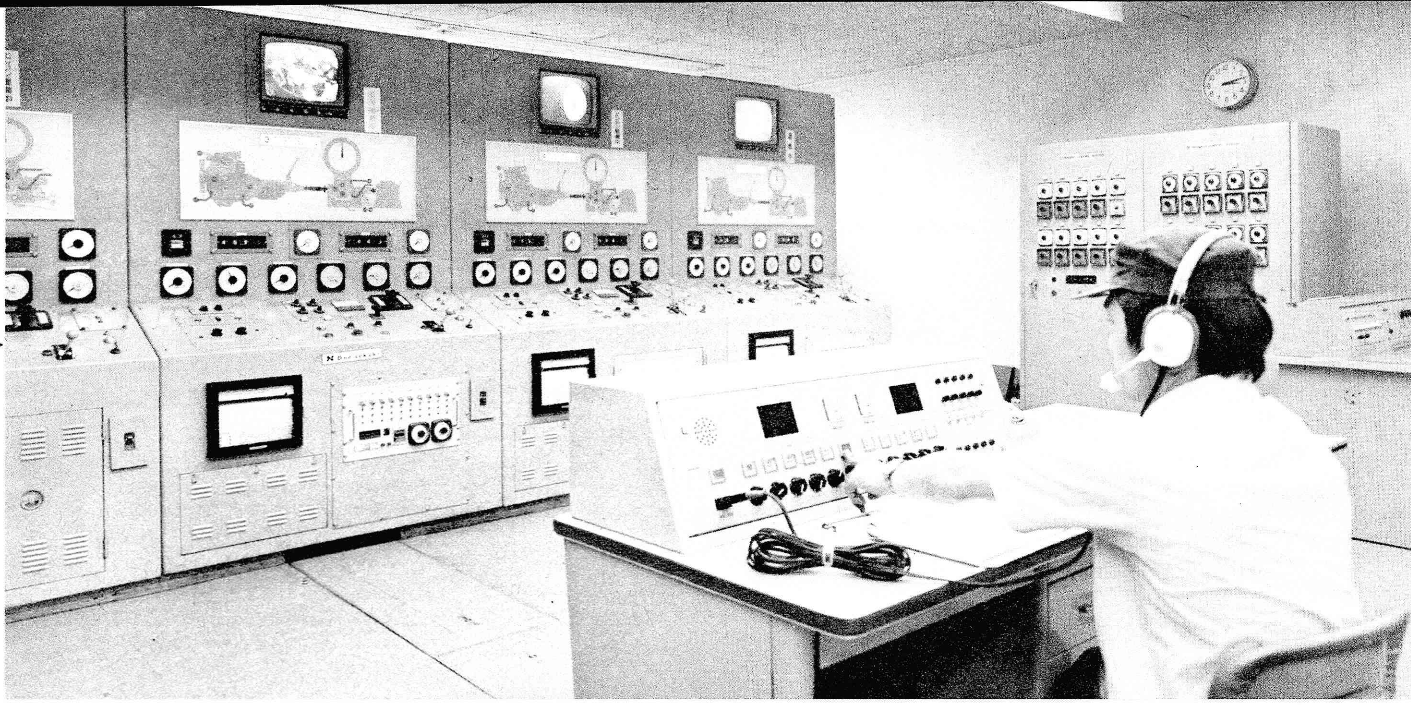




Not satisfied with having developed the REAPS and CEAPS, Toyo Kogyo is continuing extensive researches and experiments on the development of a more advanced model.



Tong Teck Chiang of Malaysia, who is currently studying automobile production technology at Toyo Kogyo under a two-year scholarship provided by the Hiroshima Prefectural Government and the Association of Overseas Technical Scholarships. Toyo Kogyo welcomes overseas trainees to its plant.



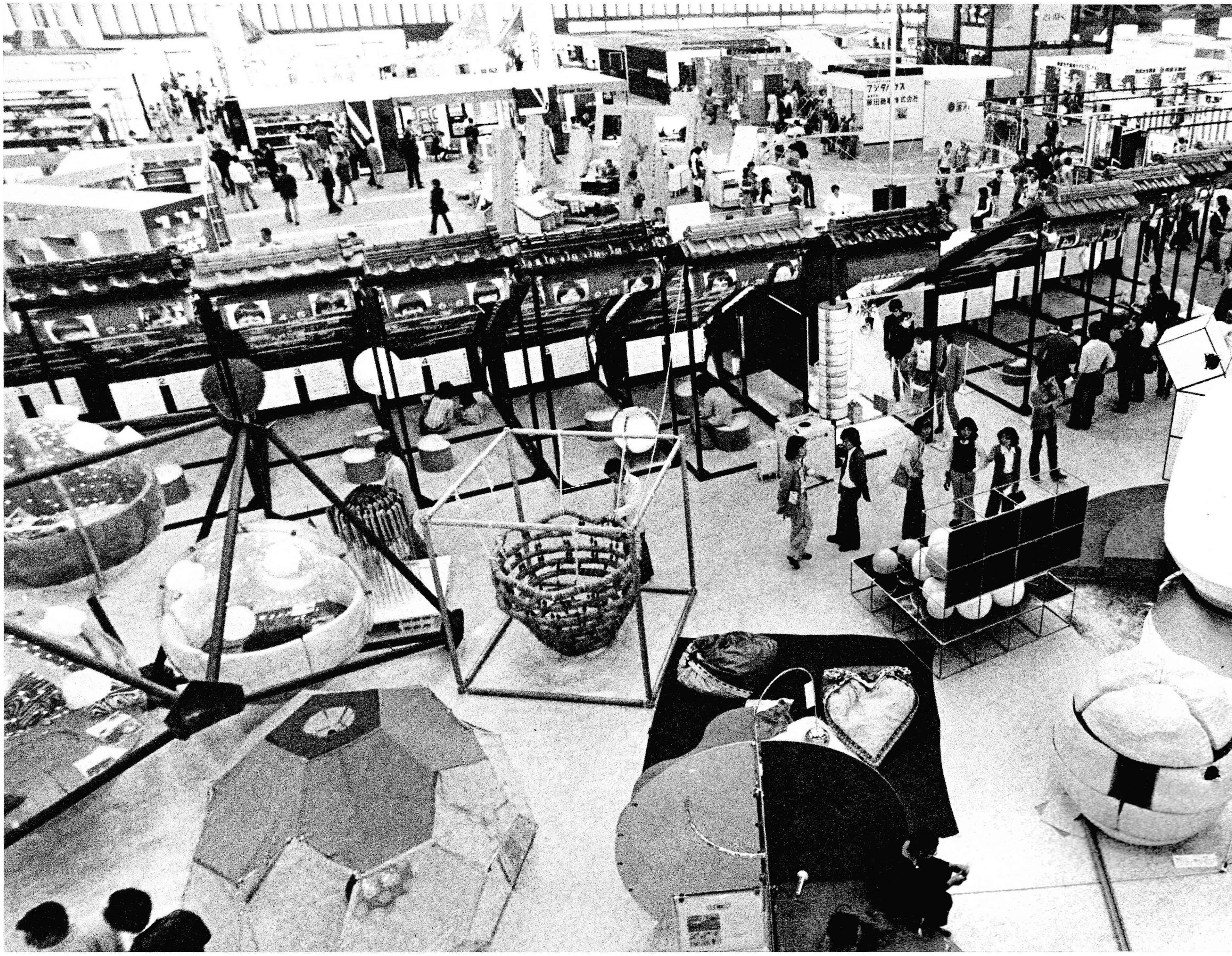




Top: Completely computerized rotary engine test control room. Middle: Exhaust fume inspection room. All completed cars, whether for domestic sale or export, undergo thorough exhaust gas check. Bottom: An aerial view of a part of Toyo Kogyo's Hiroshima plant.

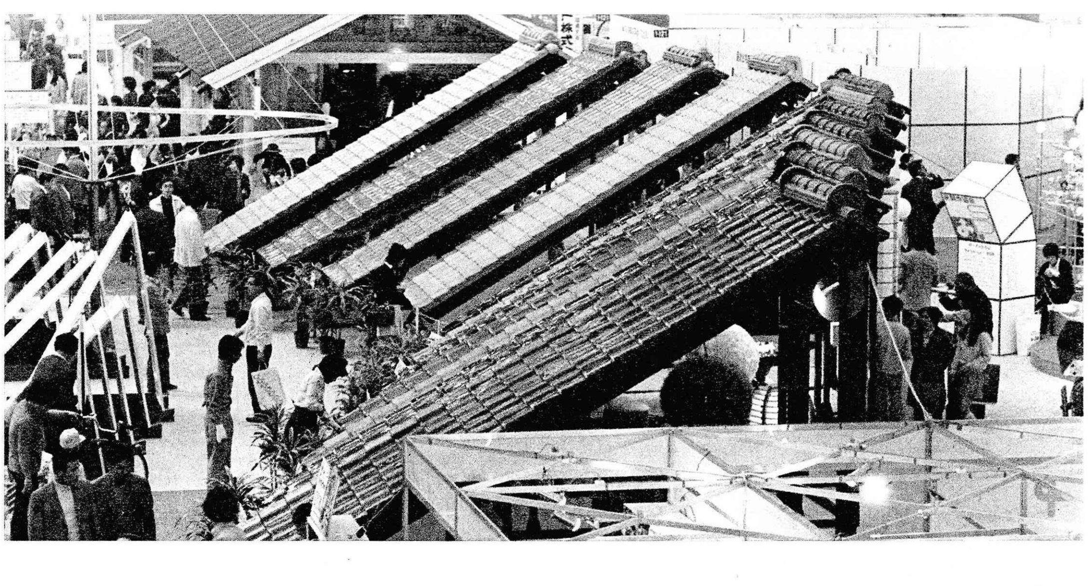
Photos by NOBUAKI FUKUI

House Models, Furniture from Around the World



Above: A general view of one of the pavilions of the third Tokyo International Good Living Show. Above right: An exhibit from Hungary. Below (left to right): Samples of traditional tiled roofs from various parts of Japan attracted many interested visitors. A prefabricated plastic garden pool was a hit among the small fry. A log cabin (background) and a variety of woodwork to please the very young were exhibits presented by the Forestry Agency.

Photos by NOBUAKI FUKUI

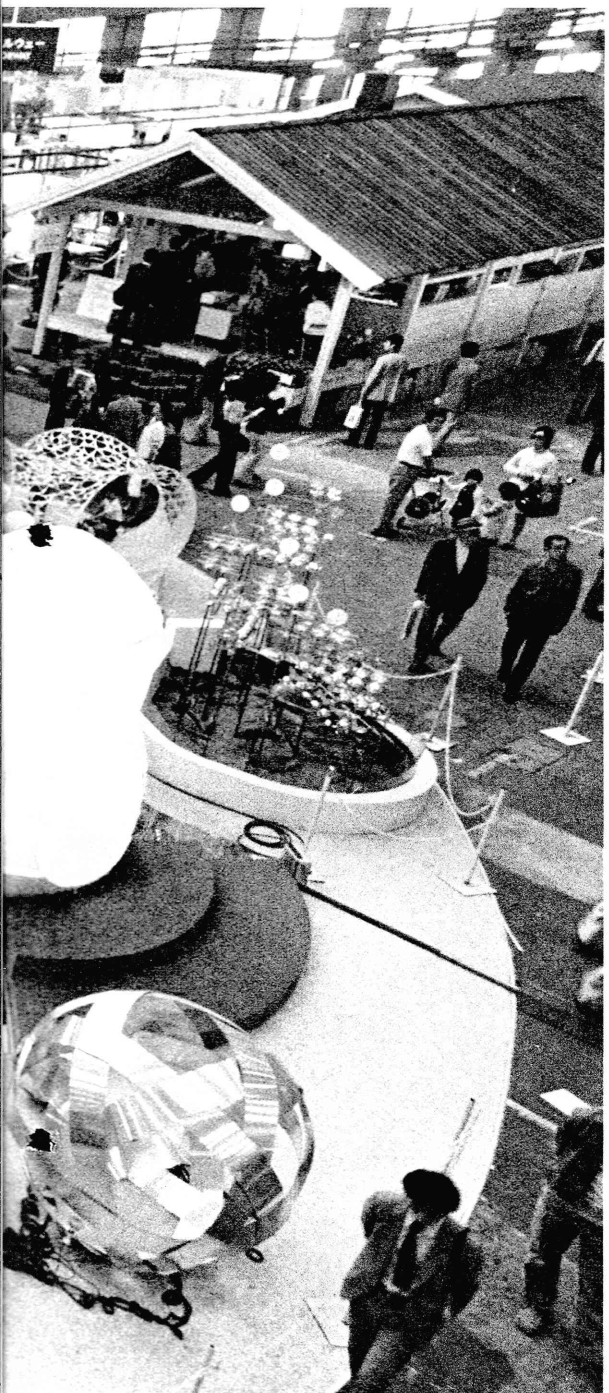


The third Tokyo International Good Living Show, sponsored by Tokyo International Trade Fair Commission, was held at the International Trade Fair Ground at Harumi, Tokyo, for 11 days from April 26 under the theme of "Let's Take a Renewed Look at Our Housing Style." The event attracted about 600,000 persons or far more than previous attendance.

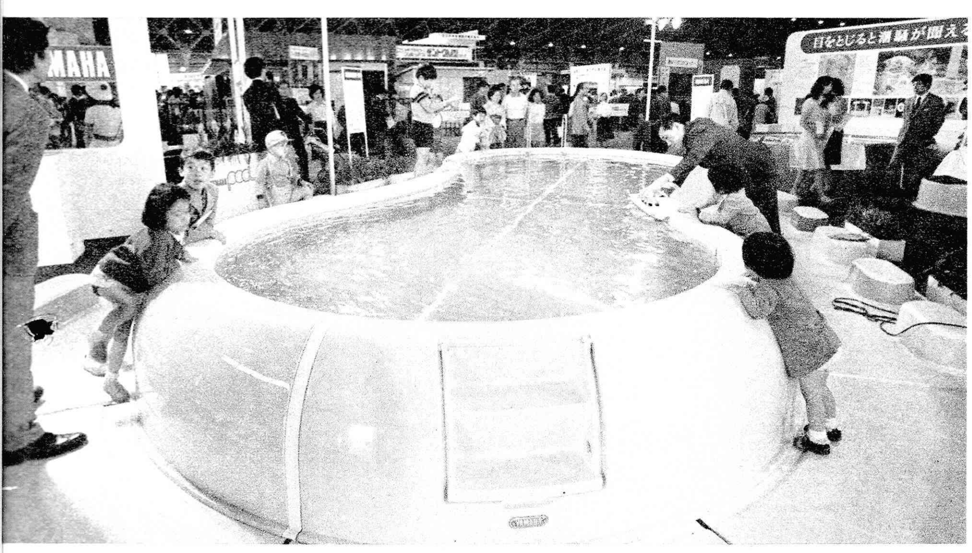
Despite the rising prices of construction materials and building costs, Japan's housing industry is growing steadily. The latest show was joined by 500 companies from 30 countries and the governments of eight foreign nations. The booths of foreign participants were filled with exotic furniture and interior decorations, testifying to their keen interest in the Japanese market.

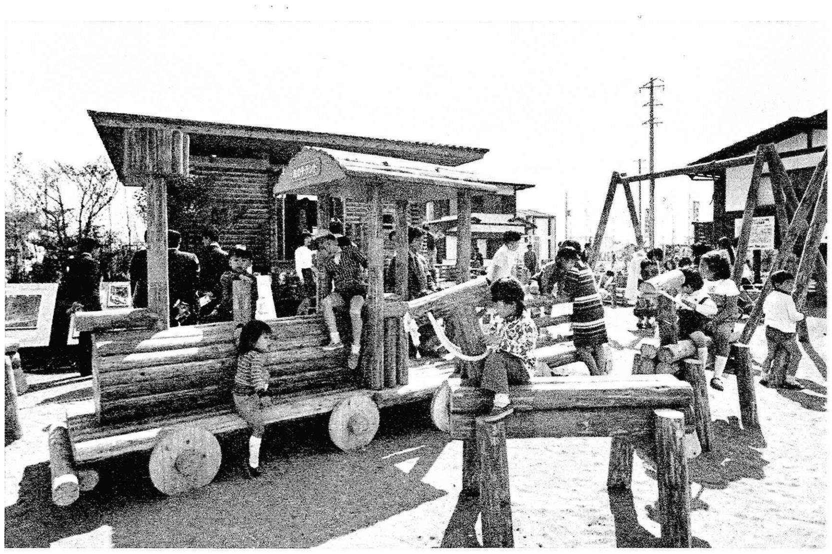
On display in three pavilions and at an outdoor exhibition site were a large variety of products, including model houses, interior furnishings, and housing equipment and apparatuses. Popular among many visitors was a consultation corner where they could get tips on laws and regulations concerning housing, real estate transaction, home-building techniques, etc.

The Good Living Show, displaying various new products to meet the diverse needs of would-be home-builders, helps them think over their housing style afresh and at the same time, encourages manufacturers to create new housing patterns befitting Japan's climate and traditions.



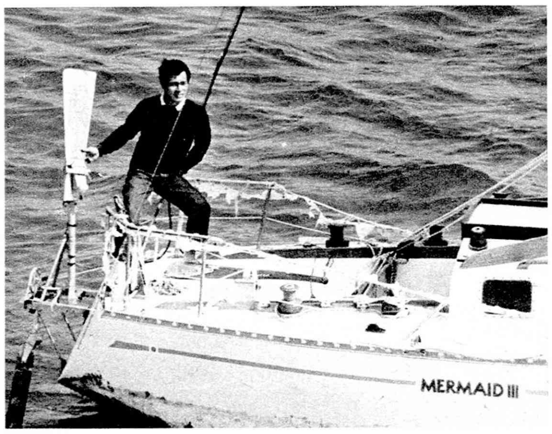






Current Topics

Yachtsman Horie Completes Globe-Girdling Nonstop Solo Voyage



Kenichi Horie, 35, returned to Tadaoka Yacht Harbor south of Osaka on May 4, after successfully completing a round-the-world (westward) nonstop solo voyage aboard the one-masted, 8.8-meter-long sloop Mermaid III.

The triumphant return came 276 days after he left Ikuho Port of Awaji Island, Hyogo Prefecture, on the night of August 1, 1973. Tow Britons had earlier performed similar feats — Robin Knox-Johnston in 1969 and Chay Blyth in 1971. Knox-Johnston took 312 days along an eastward route, and Blyth 293 days along a westward route. Horie's 275-day westward voyage has established a new world record.

It was his strong willpower sustained Horie's 50,000-kilometer globe-girdling voyage. In 1962, it is recalled, he successfully crossed the Pacific Ocean aboard the Mermaid I. In 1972, he set sail aboard the Mermaid II for a nonstop solo cruise around the world. But shortly after the boat left port, the mast broke in a storm, forcing him to give up the attempt. Finally, he accomplished his aim aboard the Mermaid III at the second try.



Speaking at a press conference upon landing ashore, Horie said: "People say the world is getting smaller and smaller but as I went round the earth, I realized anew how big it still is."

"For a month after my departure," he went on in a calm tone, "I had a difficult time as I had yet to get accustomed to a life at sea. I experienced the greatest joy when I successfully negotiated the choppy waters off the Cape of Good Hope and sailed into the Atlantic Ocean and then when I sailed off Cape Horn into the Pacific Ocean."

Asked what he was thinking during the voyage, Horie said: "My only thought was to return to Osaka Bay safe and sound. I always tried to keep fit and also keep my yacht in good condition."

After depicting his tension-packed life at sea, he said with an air of great relief: "What I want most now is to take a hot bath."

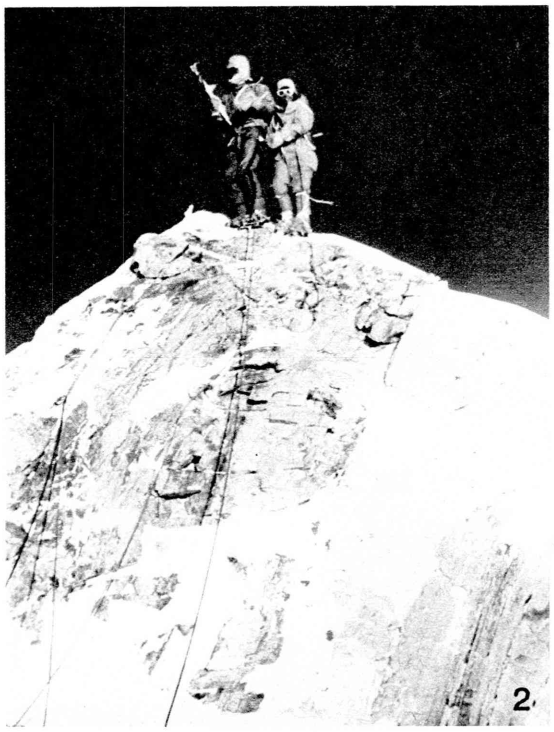
Japanese Women Scale Mt. Manaslu


1

A party of Japanese women climbers reached the peak of 8,156-meter-high Mt. Manaslu in the Himalayas on May 4. This marked the first time in the world that women had ever scaled a mountain higher than 8,000 meters. The previous record height was 7,985 meters, attained by Miss Setsuko Watanabe in 1971 when she scaled South Col as a member of the Japan Alpine Club's Everest climbing expedition.

The peak of Mt. Manaslu was reached by three members of the party — Masako Uchida, 33, Mieko Mori, 33, and Naoko Nakaseko, 36 — and a Sherpa guide.

The alpine expedition set up a base camp at a 4,200-meter-high point early in March and first tried to scale Mt. Manaslu along the hitherto-unexplored East Ridge route. Frustrated in this attempt, however, the party turned instead to the eastern glacial route, which was taken by an expedition of the Japan Alpine Club in 1956 for the world's first successful climb of Mt. Manaslu. This second attempt went off smoothly with camps set up successively higher. Finally, the fifth camp was built at a 7,500-meter point from where the first


2

peak-scaling party comprising Uchida and three others climbed to the top of the mountain May 4 and planted a Japanese national flag on the peak.

However, when the two-woman second party attempted to reach the peak again the following day or May 5, Sadako Suzuki, 30, slipped on the way and fell. She has since been missing.

The 11 members of the all-female Manaslu expedition range in age from 24 to 48 and also vary widely in occupation. They include a staff member of a research institute, an employee of a trading company, a physician, a teacher, etc. They had one thing in common — a fervent desire to scale Mt. Manaslu. One of them, a housewife, entrusted her only daughter to her parents in order to join the expedition, while another set out on the expedition immediately after wedding — even before her marriage was formally registered.

Each member was required to contribute ¥1 million to the cost of the expedition. To raise the fund, a member saved what little money she could by even doing without a perm and make-up. Another, a housewife, took up a job at a private firm.

The members worked out elaborate plans and underwent vigorous training. They collected all data available about climbing plans of men's teams who had scaled mountains over 8,000 meters high and studied climbing methods suitable for women's physical strength. All the members tested their physical strength by entering a low-pressure experimental room of Shinshu University. Such scrupulous planning and training helped to make a success of the Manaslu expedition.

Photo 1: Eleven members of the all-female Manasulu expedition (Photo by courtesy of TBS).
Photo 2: Mrs. Masako Uchida (right) stands triumphantly on the peak of Mt. Manasulu along with a Sherpa guide.

"SG Mark" Protects Consumers

A unique system aimed at protecting consumers from defective goods has made its debut. The system, symbolized by the mark "SG," guarantees compensation of up to ¥10 million to any consumer who had purchase a product attached with this mark and through the use of this product, had met an accident resulting in bodily injury or death. The condition for compensation, however, is that the purchaser had used the product in a proper way before he met the accident. The first product attached with this mark placed on the market is the perambulator.

SG is an abbreviation of "Safety Goods." The system which guarantees compensation to consumers is operated by the Commodity Safety Center, an organization which was established partly with government subsidy.

A safety control committee in the center determines the various safety standards of goods and after obtaining the approval of the Minister of International Trade and Industry, the center allows the attaching of the SG mark to products which had passed the standards. The Safety Control Committee members are composed of consumer representatives and men of learning. Manufacturers are excluded from the committee.

The government, as well as industrial circles, have designated various types of marks to guarantee the safety of products from the standpoint of protecting consumers, but it is the first time that this SG mark has been designated principally for the paying of compensation to purchasers who had been injured or killed by using SG products.

Under the system, manufacturers who hope to attach this mark to their products must pay insurance premiums to the Commodity Safety Center in ratio to the volume of products they put on the market. The center then requests insurance companies to insure all the products attached with the SG mark. If the purchaser of any of the SG product is injured or killed due to defects in the product, the center will pay up to ¥10 million in compensation to him or his family members, depending on the seriousness of the injury.

The center is currently negotiating with manufacturers for the designation of products other than perambulators as applicable for the SG mark. They include devices to assist walking, baby tricycles and bicycles.

Highest Building in Japan Completed

Another high-rise building, the tallest ever to be built in Japan and featuring a unique prism shape, was opened on April 4 in western Shinjuku of Tokyo.

The so-called "Sumitomo Sankaku (Triangular) Building" is unique in Japan in that its cross section is triangular and the building has a hollow triangular space extending from the ground floor to the top.

The 52-story, 200-meter-tall Shinjuku Sumitomo Building with four basement floors is equipped with 36 elevators which can whisk the visitors up and down at a maximum speed of 540 meters per minute. The builders say the elevators are perhaps the fastest in the world.

The building, where 10,000 persons work, is visited by 40,000 persons daily and is virtually a new community center.

It was constructed at a cost of ¥24,000 million jointly by Kajima Corporation, Sumitomo Construction Co. and Takenaka Komuten Co. in 28 months starting in November 1971.

It is owned jointly by Sumitomo Realty & Development Co. and Sumitomo Life Insurance Co.

Once a rumor spread among Shinjuku residents that the building was not standing straight.

Constructors examined the building using laser beams and found that it was leaning by 5 millimeters at the top. According to the builders, it is common for any high-rise building to be slightly out of the perpendicular at the top. The 5-millimeter error rather shows the high accuracy in architectural technology, they claimed.

The photo shows the Shinjuku Sumitomo Building (second from left).



New Power-Saving Subway Train To Make Debut This Fall

A new type of electric train which consumes only half the amount of electricity as compared with its conventional counterpart will be placed in service on the Yurakucho Subway Line (Ikebukuro-Ginza, 10.7 kilometers) in Tokyo this fall.

ESTABLISHMENTS THAT ARE THE TALK OF THE TOWN

Current Topics

Although the external structure of the new train will not differ much from the trains now in operation, it is equipped with a new electronic control device called "thyrister chopper" developed by the Teito (Metropolitan) Rapid Transit Authority.

Whereas the conventional train consumes electricty even while the motor is not operating during stops at stations or when the train is slowing down for a stop, the new device eliminates this waste of power by a smooth control of speed. This device, using semiconductors called "thyrister" instead of the conventional resistor, provides smooth speed control by intermittently sending an electric current through the main circuit of the electric car and changing the voltage of the current fed to the motor little by little.

Since the heat generated by the motor of the new train is very low, passengers on the subway line in summer will be considerably relieved from the heat.

A total of 60 new trains equipped with the device will be put into service this fall.



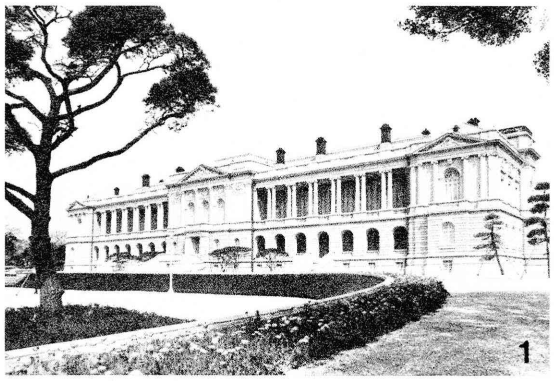
Akasaka Palace Guesthouse Opened

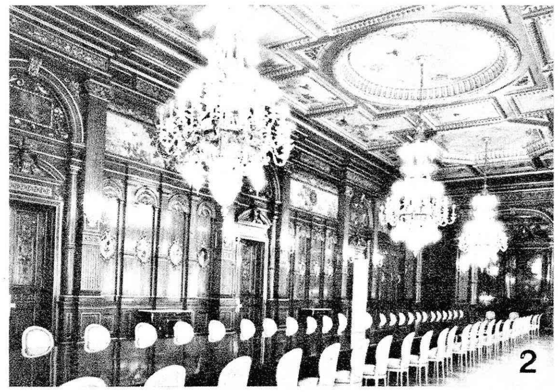
The regally elegant Akasaka Palace, Japan's first full-fledged guesthouse, now awaits kings and queens, presidents and first ladies, and other heads of state from all over the world, after six and a half years of remodelling work costing ¥10,400 million.

Modelled after the Versailles Palace, the two-story neo-baroque edifice was originally built in 1906 as the then Crown Prince's residence by a team of leading Japanese architects. The whitish brick-and-stone building, accentuated by blue roofs and gold and white fences, stands in a quiet compound covering 110,000 square meters, outside the moat surrounding the Imperial Palace.

Former Ambassador to Canada Hisanaga Shimazu has been picked as the first director of the guesthouse with a staff of 43.

The remodelled Akasaka Palace, which is a valuable architectural asset, is decorated inside with various examples of traditional Japanese arts and crafts such as tapestry, cloisonnes works and gold foils, as well as European-made chandeliers and furniture.





To add some Japanese flavor to the European-style architecture, a completely Japanese-style house with a Japanese garden has been built as an annex. Foreign guests will be entertained there with Japanese food, Japanese music and dance, and traditional tea ceremony and flower arrangement.

Photo 1: The Akasaka Palace's main building viewed from the garden. Photo 2: This Banquet Hall, seating 116 persons, is a feature of the new guesthouse.

American Hamburgers Popular Here

The Japan MacDonald Co., which operates a chain of 47 hamburger restaurants in this country, announced that on April 29, the Emperor's birthday, the company's Mitsukoshi restaurant on the Ginza (photo) sold ¥2,970,000 (about $10,000) worth of hamburgers in one day. This was the highest one-day sales record among the 2,717 MacDonald hamburger restaurants throughout the world, it said.



The company also announced that the gross sales of hamburgers in Japan totaled ¥3,800 million in 1973, a 2.1-fold increase over the preceding year. The company's Mitsukoshi restaurant racked up a whopping ¥350 million in sales last year, leading all other restaurants.

Until as recently as only five years ago, the Japanese people disliked eating anything while standing because it was not considered good etiquette. But now, more and more young Japanese have become accustomed to standup meals at stalls. MacDonald gives this as one reason for the popularity of its hamburgers in Japan, particularly in Tokyo's Ginza where motor vehicles are completely shut out from the streets on Sundays and national holidays.

Japan's Representatives to International Beauty Contests



The winners of beauty contests to select Japan's representatives to international beauty contests smile after being crowned in Tokyo on May 23. Miss Chikako Shima (left), 18, a ballet instructor from Ishikawa Prefecture, will represent Japan at the Miss World contest in London in November, while Miss Nanae Todoki, also 18 and a student from Fukuoka Prefecture, will take part in the Miss Pacific contest in Melbourne next March.

KANAGAWA

Japan's Outstanding "Tourist Prefecture"

Kanagawa Prefecture which adjoins Tokyo boasts highly developed industries and an extensive transportation network. At the same time, it abounds in scenic tourist attractions and is noted for the beauties of its natural landscapes and seascapes. It has a high population density which is next only to Tokyo and Osaka.

Kanagawa is the outstanding "Tourist Prefecture" of the nation. Yokohama, which was opened to foreign trade a little over a century ago, is an international port that serves as the gateway to Japan, just as Tokyo International Airport serves as the gateway to Japan from the air.

Among the outstanding tourist attractions and scenic spots in the prefecture are Hakone, a year-round resort forming part of the Fuji-Hakone-Izu National Park, and Kamakura, the seat of the Shogunate Government in the 11th and 12th centuries which abounds in famous Buddhist temples and historical relics. There are also Enoshima, the famous seaside resort, Miura Peninsula noted for its bright sun and blue seas, Yugawara spa which is nestled against the hills but opens toward the sea, and Tanzawa-Oyama Quasi-National Park. Among its many beautiful lakes are Lake Ashinoko, Lake Sagami and Lake Tsukui.

Abounding in holiday resorts and leisure facilities that afford opportunities for camping, skating, yachting, fishing, driving — or indulging in visits to historical sites — Kanagawa is an ideal tourist land. Because of its tourist attractions and well-developed transportation facilities, it attracts visitors throughout the year from both within Japan and from overseas countries.



Odawara Castle

Odawara City developed in the olden days as a castle town of the Hojo Clan. Odawara Castle still stands in the city, serving as a major tourist attraction.



Hakone, Lake Ashinoko and Mt. Fuji

Hakone, famous as a year-round resort, is part of the Fuji-Hakone-Izu National Park. Lake Ashinoko above presents a breathtaking scenery against a background of majestic Mt. Fuji.



Kamakura, the Ancient Capital

Kamakura, the seat of the Shogunate Government in the 11th and 12th centuries, developed in the past as the political and cultural center of the nation. It abounds in historical relics and famous Buddhist structures.

Kanagawa Prefectural Government

No. 1, Nihon-Odori, Naka-ku, Yokohama, Japan

Kanagawa Prefectural Tourist Association

1, Yamashita-cho, Naka-ku, Yokohama, Japan
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Cover photo: Elaborately decorated floats for Takayama Matsuri in Gifu Prefecture celebrated on October 9 and 10. Photo by Minoru Warashina.

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A New Vista for Japanese



The panelist (left to right): Tamotsu Ogata, the moderator, Frank H. Agui, John Roderick and Mrs. Vivienne Kenrick. The forum was held on September 3 at the Salon Arc-en-Ciel atop the New Otani Tower.

Ogata: The subject on the agenda is "A New Vista for Tourism in Japan." I think along with the rapid changes in the world situation — political, economic and cultural — as well as the changing life style of the people in recent years, tourism is also changing in many ways. For example, the number of people traveling abroad for pleasure has been increasing year after year to reach an estimated worldwide total of 215 million last year.

Overseas tourism is no longer the monopoly of the wealthy few as it was, say, ten years ago, and as the type of the people who travel changes, their focuses of interest and their modes of traveling are changing. This trend toward a popularization of tourism will be accelerated in the years ahead, and I believe that the tourist industry is working out a new strategy to meet the new tendency.

There must be a great deal of new attractions in Japan to be explored and rediscovered for the benefit of the new type of foreign tourists, and we would like to hear your views on this and other related matters.

Before proceeding further, I should like to introduce the members of the panel.

Mrs. Vivienne Kenrick has lived in Japan for almost all of the postwar years. She has traveled widely both in Japan and abroad and has also written a great deal on her traveling experiences.

Mr. Frank H. Agui is a dyed-in-the-wool tourism man. He began his association with the tourist industry in the misty past and has been assigned to various overseas posts of the Japan Travel Bureau. At present, he is Executive Director of the Japan National Tourist Organization in charge of publication and information.

Mr. John Roderick is almost an old Japan hand, having been posted in Tokyo since 1959 as an Associated Press correspondent. He is AP's chief China watcher in this part of the world.

First of all, I should like to call on Mr. Agui to brief us on the recent trend of foreign tourism in Japan.

Agui: Yes, Mr. Ogata. Before proceeding to the problems of inducing the foreign visitor to Japan, I have here some statistics. So first of all I would like to see these statistics gathered all over the world and also around Japan.

Last year, as Mr. Ogata said, there were 215 million people in the world who made foreign travel and these people spent US$34.66 billion. This is according to the statistics by IUOTO, which is the world body of yourism. These figures represent, respectively, 9 per cent and 16 per cent increases over the previous year. This 9 per cent increase in number is close to the yearly rate of increase for the past several years. So I think last year was an average year for international tourism.

In the same year Japan welcomed 785,000 visitors and sent 2,289,000 Japanese travelers abroad. These figures represent respectively 8 per cent and 64.4 per cent increases over 1972.

I have also a figure for January to June this year. International travelers decreased in number very considerably under the impact of the worldwide inflation, the devaluation of the U.S. dollar, the Middle East crisis and the Arab oil revaluation. Some travel experts predict a 10 to 20 per cent decrease in number and expenditure for this year on a worldwide basis.

As for Japan, during the same period, it had 369,000 visitors and sent about 1,217,000 Japanese travelers abroad, which show 3.69 per cent and 17.43 per cent increases, respectively. These are unofficial figures, though.

In addition to this, July and August will turn out to be worse for international travel movement despite the favorable vacation season. No good prospect is seen for the rest of the year for Japan and also the rest of the world.

The three major unbalanced countries in the tourist business are West Germany, U.S.A. and Japan. We should do something new to induce foreign people to visit our country. Let me mention some problems that we have.

Number one is that tourism is a two-way traffic industry. We should, therefore, eliminate as much as possible the travel barriers internationally in cooperation with other countries, — barriers such as passport, visa, frontier formalities, customs, etc.

The second is that travel expenses should be reasonable. Hotel and meal charges, sightseeing fare, and other travel expenses have been on the increase since last fall. How should we fight this trend?

Number three, there are three countries in the Far East which enjoy better inbound travel business than Japan: Hong Kong, Thailand and Singapore. These three countries have been receiving more than one million visitors every year. They are in a much more favorable position than Japan in their inbound business with regard to chartered planes. This is one reason for their good travel business, I think.

Another reason is that these countries have resorts for long-stay vacationers. Hong Kong and Singapore are tourist countries by themselves which offer many kinds of facilities for visiting tourists for long stays. Thailand has recently created a fine resort of Pattaya Beach for vacationists. There are many chartered plane tourists who prefer resorts which offer long-stay facilities for their recreation and relaxation rather than just for sightseeing.

In Japan there are very few resorts of this kind. One more thing is that the Japanese people tend to consider the inbound, outbound and domestic travel types as different. It is desirable to eliminate this distinctioin. This is my feeling. If you have any other comments to make I would like to hear them.

Ogata: Thank you, Mr. Agui. We now have a broad, general view of tourism in Japan and some other countries in this part of the world.

Now, it has been said that mention of Japan always conjures up in the minds of foreigners images of Mt. Fuji, cherry blossoms and geisha. In more recent years high-rise buildings in Tokyo and the *shinkansen* have become famous as symbols of Japan's economic resurgence. While such old favorites as Nikko, Hakone and Kyoto may still remain Japan's chief tourist attractions, we think there must be other aspects of life here which are worth exploring, now that, as I said just now, the types of people visiting Japan are changing. We

Tourism

Symposium explores fresher tourist attractions, ways of promoting the flow of visitors from abroad.

have a large number of young people visiting this country, and I think there must be some new approach to make their visit more pleasant and worthwhile.

Do you have something to say about that, Mrs. Kenrick?

Kenrick: Could I first go back and say that I couldn't agree more with Mr. Agui when he said that it is essential to eliminate some of the travel barriers, and nothing is worse for an international traveler than all the hassle of getting through an airport, and the final insult, which does not apply in Japan, of having to pay airport tax when you are just out of your foreign currency and suddenly you are faced with another bill that you haven't expected.

Thank goodness Japan doesn't have that and I hope Japan won't institute it. Secondly, it's an enormous problem to keep expenditures at a reasonable level. Therefore, regional tourism surely must be developed. If Hong Kong, Thailand and Singapore can have an influx of people, Japan should have an influx of the same numbers because to get to Japan is the major expense. So a traveler from Europe or America just to come here, that's the burden of his expenditure. Therefore he wants to see more than one country, normally.

As far as the long stays are concerned, domestic tourism is so healthy here that the domestic tourists take up all the rooms, and it is pretty hard for someone who is innocent in Japan to compete with accommodations and facilities. However, as Mr. Ogata said, the picture is changing and young people are coming here. They want a different kind of accommodation. They have a new and more wholesome outlook. Even language doesn't bother them. They get by somehow,. With the development of *minshuku* and youth hostels and people's lodgings, young people are more inclined to stay longer here than otherwise. If they stay too long, of course, they get into these problems again.

Ogata: Mr. Roderick, what about your opinions?

Roderick: Well, on the very large question of tourism, I think there is no questioning the fact that it's a very important money earner in Japan and for most countries. In fact, in some countries, you know, it is the number one money earner, and it has to be taken very seriously as an industry which affects the economy of the individual country.

My impression is, from what Frank here said, that Japan is getting a rather small piece of the total global pie and that obviously something has to be done to improve the quality of merchandise you are offering to tourists. As you said earlier, Ogata-san, the old stereotypes of Mt. Fuji and geisha, that sort of thing have got to be enlarged and we have to find fresher, newer and more interesting things for the tourist to see and visit and admire.

If you don't mind my being a little bit serious on the problem, I would like to examine the situation from a rather larger standpoint. First of all, the deep problem is that of price structuring in Japan. How many tourists are skipping Japan because it costs too much? This is something one hears frequently: "I'm not going to take this trip to Asia and include Japan this time because I just couldn't afford it. The prices in Japan are truly horrifying in hotels, in *ryokans,* food and everything else."

So this is a major government problem and it is

A tour group poses for the camera under the giant torii gate of Kasuga Shrine in Nara.



High Prices a Big Deterrent.

something that the government and industry and the merchants have to tackle together. There have got to be some kinds of consultations of controls, perhaps. I don't know what. For example, we know of one hotel here in town which offers a small glass of cognac for Y 6,000. It has been commented on in journals around the world. I mean this is quite incredible.

Well, Japan has this terrible reputation for being so expensive, and I think there has got to be some rethinking to see where at least for a tourist — I am sure you can't do it for the universal population, much as one might wish to — but at least for the tourist something has got to be done to make his charges less. Otherwise he won't come here, and you are gutting a very important industry. You are cutting off a source of hard currency.

Continuing this subject, I would say that Japan ought to examine a little more closely the types and numbers of exemptions that are given to tourists besides the usual tax-free goods which you have in shops, for example meals, travels. Is there anything such as the Eurorail pass in Japan? Is there a 90 days-90 dollars idea of a bus program like in America? This sort of thing, I think, will be very attractive to these young people and many others as well.

Just in passing I would like to mention that of course the *Hikari*, the *shinkansen* rail line, is one of the great tourist attractions in Japan, and rightly so, and I am delighted to find that after a great deal of complaining by travelers as well as the general public they are finally installing restaurant cars on the Tokyo to Okayama leg. I can only fervently hope that with this very welcome addition they will also improve the quality of food, which is nothing raving to write home about.

Ogata: Well, John, right at the beginning of our discussion, you have touched the core of the problem. I think it is Mr. Agui's turn to make some statement as a man from the semi-government organization controlling the whole tourist industry.

Agui: Well, first of all, about a half of the visiting tourists have been from the United States until now and this percentage is decreasing, while visitors from Europe and East Asian countries are increasing in percentage. I think this is a very good trend for Japan as a whole. But this does not mean that American tourists are decreasing in number. It's all a matter of percentage. We maintain tourist information centers in Tokyo, Haneda and Kyoto, and the visitors, who are mostly very young, request some less expensive accommodations. We have a list for them, $5 a day or $10 a day. Some of these young people prefer youth hostels, private houses, *minshuku* and so our office helps to offer moderately priced accommodations and cheap ways of traveling. These people cannot afford to buy even a package tour exclusive to foreign visitors because it is rather expensive for them. As these package



Frank H. Agui

tours usually use first class hotels and air-conditioned buses for sightseeing, these young people prefer less expensive domestic tours. There are nearly 600 youth hostels in Japan including 75 which are subsidized by the government but in the summertime we have some difficulty. These accommodations are mostly filled up by Japanese youths on the first come, first served basis.

This is the trend in Japan. One thing I must mention is the off-the-beaten-tracks places like Kyushu or Hokkaido. Last year we carried out a big campaign to introduce Kyushu because Kagoshima became an international airport. So people in the Far East — from Hong Kong, the Philippines and Singapore — would like to come to Kyushu instead of Tokyo and Osaka — these bustling cities. They rather prefer the villages and to meet the people and want to look inside the farmhouse. I think they are satisfied with traveling in Kyushu.

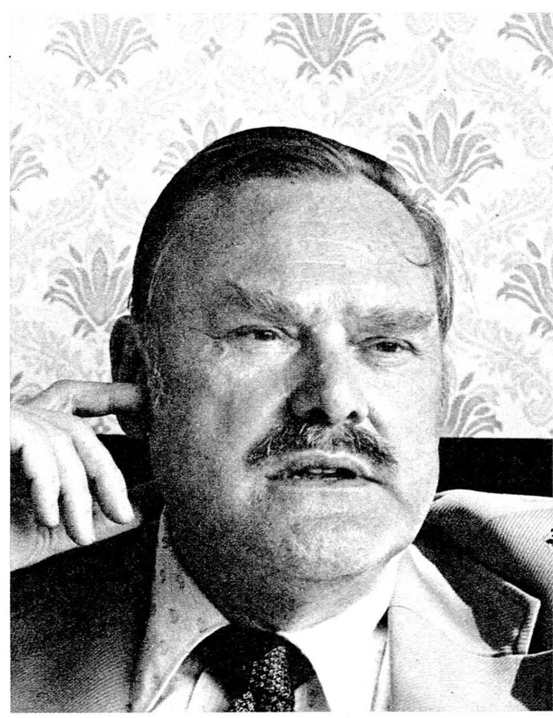
Ogata: I have seen some small brochures put out by the JNTO listing budget tour suggestions and accommodations and eating places that won't cost too much. I think this is part of the program JNTO is carrying on.

Agui: We have a policy of issuing 40 different kinds of brochures in different languages for free distribution. We received a request from our New York Office for information on inexpensive accommodations and eating places, not the first class or deluxe categories. So we collected the materials and had some small pamphlets made in New York. You know, many travel writers who came to Japan mentioned the high prices above all else.

Roderick: I personally would like to say that I have heard nothing about the good things about the Japanese travel offices in Japan. They have served a very important function, and people who visit them say they get a great deal of information and helpful advice. My one suggestion would be that, perhaps two suggestions, perhaps the government is not spending nearly enough on these travel offices. I looked at the budget for 1972 and it seems terribly small for what you are doing. My second suggestion would be that perhaps more books of that excellent Japan Travel Bureau series be translated into English, the ones on *onsens,* the ones on festivals, particularly, and the really splendid sort of brochures in Japanese for the Japanese traveler which foreigners would love.

Kenrick: When we compare luxury hotels in Japan with luxury hotels in some other capitals of the world, the Japanese hotel price isn't out of line. It's the food, and therefore I think these budget cards are excellent because if the tourist can get out of the expensive restaurant into the ordinary restaurant, if you eat only up to Y 1,200 worth of food you don't even have to pay government tax. And that is a move in the right direction.

Roderick: It strikes me that you're right. It's a very good point. But it strikes me that here we are sitting in one of the most expensive hotel buildings in the world — it's a really fine hotel, this tower, and it cost $55 million — and if you are going to drive all the people to stay out in the streets to eat, well, I think you're right, of course. For the tourists it is going to be fine, but the hotel is going to collapse, and I think it's got to begin in the hotel. They have got to start lowering prices, have different grades of meals for different grades of people, if they wish. This is part of the infrastructure. This is the thing countries put enormous amounts of money into, and there ought to be a kind of a nice balance between the two, it seems to me.



John Roderick

Kenrick: But, again, as far as rediscovering the charm of Japan, I think that it is right here in Tokyo, in the streets, and the tourist must go out on his own two feet and walk around and look about.

And then if he knows he can have something to eat as he goes, without being poisoned, he is a happier man.

And, you know, there is a point that Japan should make, and that is it's a safe city. Just recently I spoke with an American visitor lady on the telephone. It happened to be a Sunday and she couldn't get on a tour, and she said would it be all right for her to walk out for she had heard that especially single ladies could be strangled with scarves. (laughter)

Roderick: I couldn't agree with you more, Vivienne. It's a thing I get all the time. A former university president and his wife came to Japan recently, and John Rich and I were taking him out to dinner. It was 9 o'clock at night in Roppongi, and we had to go through some narrow back streets as a short cut. They were frightened. They said, "How do you dare do this?" I think this is one of the great selling points of Japan up to now, that it is a safe country.

Kenrick: It's charming.

Roderick: And you've got to point out why. The reason is of course that Japan maintains very strong firearms control, very strong narcotics control, and I think that as long as that continues it will be so. But I think it calls for continued vigilance on that score.

I wonder if I might continue while we are on serious subjects and discuss something that is terribly important to tourism and might affect it adversely and, of course, I am talking about pollution.

The reputation which Japan has for being the most expensive country in the world, unhappily, is matched by its reputation as being the dirtiest, I mean having the most pollution, and it is a sad situation. It is unnecessary, in my opinion, and again this is a problem that calls for very large government programs helped by industry and aimed at giving Japan back the sparkling waters, the green meadows, the clear streams that it had in the past. No tourist wants to come to a country which is being slowly turned into a concrete jungle. I feel that this is a very, very urgent, immediate problem which must be tackled.

Kenrick: This is what gives me the horror when Frank says that tourists are being encouraged to come to Kyushu and Hokkaido. What could happen — new roads, new expressways, new airports?

Roderick: Now, there is one thing I think that can be done. This is agreed. This is a very big problem. The tourist industry cannot cope with it alone. It has to be done by the government, but I think there is at least one area which could be done immediately and which, in effect, wouldn't cost that much, and that is to clean up the beaches of Japan. I think this neglect comes from the lack of apportionment of responsibility, apparently. I mean you take a city like Kamakura or Hayama or Zushi. They apparently leave it to the city to do it on one side, whereas the merchants don't seem to be involved very much although it's a big money earner for them. It seems to me that if some way could be found to apportion responsibilities, parcel out responsibilities for this, it would be more effective.

And a further idea I have is that in this whole area, every season shacks are put up for selling soft drinks, for changing out and all that sort of thing. Why wouldn't it be possible to do what is done in many other countries, to have the city, together with the merchants, possibly with government help, erect permanent sort of installations, permanent shops, a kind of an arcade area in tasteful architectural style, something where you could stroll all year round? For example, in Kamakura you do. People come down by the hundreds of thousands every weekend, winter, summer, spring and autumn. If you had a permanent installation with shops, restaurants, coffee shops, places to change out and so on, they would be responsible. The people owning them would be responsible for keeping the beach clean, and you would have something for the people to come to because it would be so unusual and so attractive.

Ogata: Do any of you live in Kamakura?

Roderick: I live in Kamakura. It's obvious. (laughter)

Kenrick: Japan definitely is a year-round tourist country, isn't it?

Roderick: Yes.

Agui: Well, according to the newspapers, in next year's government budget, they want to make investments to create the "natural park" instead of the "national park." Natural means just natural and everybody goes to this place to enjoy outdoor sports and picnics on weekends.

Roderick: That is an excellent idea. They have to be policed. You have to have park rangers, somebody to be around and make sure that everything is kept clean and neat as facilities are there.

Agui: The only trouble we have with the national parks is that not all of it is government land. Only 75 per cent is. The rest is owned by private owners. That's why the government cannot have complete control like in the States.

Roderick: I think you put your finger on something that is again very, very vital, and it affects not only tourism but our whole life style and quality of life. There is a complete lack of zoning in Japan. I mean it made some beginnings in some places, but it is not impossible to have a factory next to some nice home. There is no sort of concept apparently of separating residential and industrial sites, and this again contributes to a view of a city which is depressing and which again turns tourists off. They come to see a kind of something that grew like topsy, helter-skelter.

Kenrick: But how can you start over again from this point?



Mrs. Vivienne Kenrick

Roderick: Let's start anyway, not over again. It's rather late in the day, but at least somebody has got to say, "From now on we are zoning," and after a while it will take care of itself. As things are changed, you fill in the gap, I suppose.

I have another sort of pet idea which is probably totally impractical, but I think again perhaps Japan ought to think of doing something about it, and that is the idea, in cities like Kyoto, Nara, Kamakura, of doing something about the cities around them, the cities which surround the temples and the shrines and the palaces. As they stand now, they are very undistinguished. They could be cities anywhere. They have their shops, and the restaurants and all the other facilities in the city could be in Kyushu or some other part of the country.

What I am saying is that there is no distinguishing architecture, there is no unity of architecture in any of those main cities, and I wonder whether it wouldn't be an interesting experiment, again a very large experiment, a very important, but to begin now to do it, to create something like a Williamsburg, you know, in the United States.

A visit to an old Japanese farm house is on the itinerary of some motor coach tours for foreign tourists.



Why can't these cities which are so important to the culture of Japan recapture in some way the past? Why isn't it possible to put up buildings in the style of Kyoto, the Heian Period, of Kamakura, the Kamakura Jidai, and so on, and have them just move into these, and restaurants as well? They would make more money. The city would become absolutely worldwide famous, and you'd have something that everybody would be proud of.

Kenrick: Someone has done that along Nakasendo, a little village of Tsumago.

Roderick: That's very good.

Ogata: Meiji-mura is a sort of a modest experiment, isn't it?

Roderick: There is also an Edo-mura in the north. They are all charming, but what I am saying is not something that is set apart in the park to visit, which is all very well with a museum, but something that is part of the living life of the city, of Kamakura, of Kyoto, or Nara, so that when you visit these things you are constantly reminded of the Heian Period, or the Kamakura Period, at least in architecture. Do you see what I am getting at? It is not impossible to do. It will take a long time, but I think perhaps there should be some encouragement to begin this kind of a program. There is nothing in Kamakura, for example, except for the shrine, the Hachiman Shrine, and the Daibutsu, which could tell you that you are in a city which was immensely famous back in the 13th Century and 12th Century. There is not a thing, if you didn't go to those shrines. You go through Kamakura and you say, well, this is just another small Japanese city, you see.

Kenrick: Well, is it because the old building materials are no longer available?

Roderick: That's possible. But even using stones. For example, in Kamakura there is in fact a restaurant — I forgot the name of it — on the way to the beach from the station, on the right hand side, which is built in the old style. Of course, it's not the Kamakura style. It's closer perhaps to the Ise style, but it's made out of ferro concrete. It's very attractive in the exterior. It's a good kind of an example of what I mean, and people make lots of business.

Kenrick: People do love the past.

Roderick: They do, particularly if you are coming to a city which is famous because of its past. I don't say that you are going to put people living in homes like this. You can't do it. It's impossible, but surely the merchants of the town ought to see the advantages of doing this, of this kind of architecture which would make their things sell much better and attract far more people from all over the world.

Well, perhaps we can change the subject a little bit. I wonder whether it is possible, and perhaps you can tell us, Frank, whether Japan has thought of or has done anything about having a program such as the Amsterdam Dutch treat program. I don't know whether you are familiar with that. The city of Amsterdam gives the tourist a free pass to travel on their boats, their sightseeing boats. They help introduce them to various other things which with these coupons they can do and see, and I wonder whether that couldn't be done in Japan as well.

Kenrick: I'm sure it can because it was done at the time of the industrial fairs.

Agui: For the present, we are endeavoring to persuade the government to eliminate the tax on hotels and meals for next year because we have EXPO '75 in Okinawa. At EXPO '70 in Osaka, these kinds of taxes were eliminated for the visitors. This meal tax is something we can't be very proud of.

Roderick: What about that kind of Welcome to Tokyo, Welcome to Osaka, Welcome to some city program as I suggested? Is that possible to think of, offering say, a visit to a beer company or to a factory or to some scenic thing? It is a kind of teaser for the tourists.

Agui: Yes, in the past when a ship arrived in Yokohama or Kobe, Miss Yokohama or Miss Kobe welcomed the party, but this kind of cruises is on the decrease. When some VIP people visit Tokyo, Miss Tokyo will welcome them at the airport with the governor, but for the average tourist we don't have such a welcome party except for convention participants, some chartered flight groups and such. In this age of mass travel, this kind of personal service is getting harder and harder to offer.

Roderick: You mentioned earlier about travel writers coming to Japan and advertising, and that of course is a very important aspect of the tourist industry, and you are responsible, I suppose. I wonder whether Japan is advertising in enough widely read magazines in, for example, the United States. I noticed the list in 1972 of places where you advertised. It didn't sound to me very impressive. It didn't seem to me that you were getting a very wide distribution. For example, do you advertise in magazines like the New Yorker, Time and Newsweek? That would give you quite a wide distribution for they have such big readerships. I know you bring in travel writers and tourist organizations, but I wonder whether you realize that you have here a very inexpensive source of tourist writing which is not exploited and that is the foreign press corps.

You have here more than 200 foreign correspondents from around 30 countries, and I have not in my 15 years here been approached by the Japan Tourist Organization to suggest to me that I go here or go there or whatever. I don't want to do it myself. In fact I am barred by my organization from doing it unless I paid my own fare, but I know there are many others who are not limited in that way who could be approached on legitimate travel stories, and those exposures are far more important than what you would get in the travel trade. I don't know about you, but whenever I pick up a travel brochure or magazine I enjoy reading it, but I only believe 50 per cent because I feel that this is their business and obviously they are going to tell you only the very best things that happened.

Well, if a newspaperman sits down for the New York Times or Washington Post or London Times or whatever and tells you about a trip he has made to Kyushu or to Hokkaido or some little village or something, I would read it all the way through, and he may say some critical things. He will say some good things and I will want to go there. I think you are very much neglecting this inexpensive, relatively inexpensive, source of tourist exposure.

Kenrick: That is a very good point.

Agui: I understand quite well what you mean, Mr. Roderick. But our activities must be limited to the visiting journalists at present. JNTO is not such a big organization. It receives a government budget of about $5 million and out of this, only a small portion is spent for advertising in the United States. So we concentrate our advertisements on trade magazines. Besides that, last year we took care of a little more than 400 travel writers and journalists visiting Japan in cooperation with the Japan Air Lines and other airlines. We arranged



tours for them to the places they were interested in.

Another thing I would like to mention is that we took part in some big fairs and expositions around the world. This year we are going to hold seminars in Europe — in Paris and Frankfurt. We will invite travel trade people there and show them films. Our group will consist of carriers, travel agents, hotelmen and EXPO '75 representatives in Japan. These people will make direct contact with people abroad.

Next January, an event called "Go '75 Holiday and Travel Fair" will be held in Sydney. We will participate in this with Japanese local government officials.

Roderick: Yes, this was not meant as a criticism of your organization at all. In fact, I think you are getting a shockingly small budget for what you are supposed to do. I mean would Mitsubishi or Mitsui or anybody be satisfied on so small an advertising budget to sell their products? And you are selling a very valuable product. You should be spending more — around $5 million, $10 million, $15 million to really touch the market.

I mean these magazines I spoke of, the New York Times and so on, are where it really counts and you should be advertising in those. It's a shame you don't, in my opinion, have the money for this.

Ogata: Mr. Agui, when you say you took care of 400 tourist writers last year, was it at the time of the PATA Convention?

Agui: No, it was besides that. At the time of PATA we invited about 50 journalists.

Ogata: And all of them wrote about the high prices in Japan. (laughter)

Agui: Yes, most of them did. The main reason was, I guess, it was just after the second devaluation of February.

Roderick: But, you see, Frank, if you use the correspondents who are already based here it wouldn't cost you so much to bring them from America or Europe, and they could also write about the high prices, but I mean it would be cheaper to do it. (laughter) And I think you would get also much more perceptive writing because they are people who have lived here for years, and they know the place. For example, if some of the industries already do this, I mean the automobile people and others invite correspondents to go and visit their plants down, let us say, in Kyushu or something, or if somebody is launching a ship and they invite them down for a couple of days to do the launching event, these are legitimate stories and it could be done. I think you ought to sort of get involved in that because you will be able to use your money more economically, and you will get exactly the same thing but more from the correspondents, I think, because they write for a very much larger public than, say, one small travel writer who may write. He's fine, but he writes for one newspaper or one magazine only.

Ogata: Changing the subject, Japan holds the advantage of having modern travel facilities, such as an efficient transportation system and good hotel accommodations, and yet at the same time retaining visible evidence of ages-old cultural heritage in the form of old religious architecture, traditional theater and shrine festivals. This has been a big drawing card of Japanese tourism. Do

Continued







Left: An aerial view of the garden of the Kinkakuji Temple (Gold Pavilion) in Kyoto. Above: The 16-meter high five storied pagoda of Muroji Temple in Nara Prefecture is considered to be the finest specimen of its kind. It was built in the early 9th century.



This Sakya Triad consisting of guilt bronze images cast in 623 A.D. is the chief icon of the Horyuji Temple in Nara. The monastery is the oldest of Buddhist temples in Japan and houses a large number of impressive specimens of Buddhist fine arts.





This nameless Buddhist image carved by Enku, a legendary 17th-century priest and sculptor, is preserved at a country temple in the Takayama District.

Better Press Exposure Urged.

you think this specialty of Japan being the bridge between the East and West will remain as effective as it has been in the years ahead?

Roderick: I think it will. I think in fact it is your trump card as Japanese tourism has to be different from other countries' tourism, and this is one of the aspects. You have these magnificent festivals, many of which are unhappily dying off, but they are the difference between going to London or Paris or Rome because you are getting something very genuinely Japanese. And this comes back again to what we were talking about earlier, preserving the character and quality of life in Japan. Festivals can't be staged in cities which are covered with concrete. I mean you are not going to. Inasmuch as you start pushing the cities into the countryside too much, you are going to sacrifice these aspects of country life. You have very few festivals in Tokyo, for example. They are getting more and more rare, and this is one of the great regrets.

For me, as I said earlier, I wish that your organization printed up many, many more translations in English of these festivals so that tourists can have them because they love to see them. It makes the person's day.

And another thing you were saying, Ogata-san, making it possible for tourists to visit old farmhouses or old houses where people actually live. That is very important, too, particularly in the countryside where there is still in many areas a kind of a vestige of the old graceful way of life. There are still many of the old buildings in the fields which are laid out surrounded by hedges. They are still very entrancing, and that sort of thing is something that could be, I think, used in a tourist manual.

Kenrick: Some of these things perhaps appeal to the older tourists who have the money to spend. I'm not so sure about the youngsters. I think they would like to go into a coffee shop and chat with Japanese youngsters. Even though they don't have any mutual language, they will get along, and this is important.

Roderick: I'm certainly not discounting the joys of living in a big city like Tokyo. My own feeling when I first came here 15 years ago was that this is the liveliest, the most exciting, the most iridescent city in the world. At that time it was much uglier than it is now. It has really improved a great deal. We can no longer call Tokyo ugly if you are going to compare it with other big cities in the world, except Paris and London, of course.

But if you compare it with American cities it comes out pretty well. But in addition to that, as Vivienne said, you have these thousands of coffee shops, stand bars or restaurants, imaginative places to entertain yourselves and not terribly expensive, either, where you could meet other people.

And, of course, the quality of life in Japan, the Japanese themselves, I think in the final analysis, that's the biggest thing they have to sell, the Japanese people. And the more contacts that are made with Japanese by the foreigners, the tourists, the better off Japan is going to be.

Ogata: How big do you think is the language barrier here in relation to tourism?

Roderick: Of course, the language barrier is very important, but I don't think it is nearly as important as it is in some colder countries, I mean where the people are less communicative. In Japan there is a willingness, it seems to me, of the Japanese to make contacts with foreigners, even to learn English or just to talk with tourists, and they are generally very friendly and even knowing only a few words there is a communication. The barrier isn't that bad, and if they are tourists, if they will arm themselves with a simple phrase book, they will manage all right, or he'll meet somebody who does speak a certain amount of English who will translate for other persons.

Kenrick: It's not such a barrier as it was a dozen years ago because the kind of tourists has changed.

Roderick: Exactly, yes.

Agui: These days, I see some tourists speak a few Japanese words — *konnichiwa, arigato, sayonara,* etc. I think these few words in Japanese are enough for tourists.

Kenrick: It breaks the ice, doesn't it?

Agui: And on Sundays, if you go through the Ginza street, there are so many shops, bars and stands open. Most crowded is McDonald's. (laughter)

Roderick: May I in conjunction with this mention a very positive aspect of the railway transportation system, which is that up to now any foreigner, any English speaking foreigner, can travel around Japan almost with no difficulty because there are so many signs in English. You have the name of the station. You have the name of the next station. You have the name of the station just before it, and I think this should be encouraged. It's an enormous help for people to get around.

Kenrick: It's a pity the bus system doesn't have signs in Englsh.

Roderick: Yes, I've noticed in the subways there has been a retrogression. In some areas, people are beginning to eliminate them. I think this is bad because when you have thousands and thousands of foreigners who want to use them, it saves a great deal of trouble. It is convenient.

Agui: The National Railways, I think they are all right.

Kenrick: They are very good.

Roderick: I think they are very good except at Shinjuku Station. Something has happened at Shinjuku Station. (laughter) Now they have eliminated them. They had all the English signs, and they've taken them out. You wander around looking where your platform is. You have to ask somebody.

Agui: The road signs are very complicated. And there are so many advertising plates all around them.

Roderick: Yes, and again that's almost too much to ask for, I suppose, but it would be good to have rather more permanent signs on the superhighways indicating which turnoff is which.

Kenrick: Does it matter to tourists?

Roderick: It would matter to tourists, wouldn't it? I mean if you know you want to get off at Yokohama . . .

Kenrick: Would it be a car?

Roderick: Oh, yes, lots of people are renting cars these days, aren't they? Is there much of a rent-a-car service?

Agui: No, not so many for visitors. But even if the tourists take taxis, if they can see the signs and know how many kilometers it is to the airport, they can relax.

Roderick: Very good point.

Kenrick: I don't believe the tourists should be overly encouraged to rent cars here in Japan. (laughter)

Agui: In the countryside that's all right. This summer I went to Shikoku Island. There was no heavy traffic. So even the tourists can drive.

Kenrick: But, then, he would be lost without road signs.

Roderick: That's a problem.

Ogata: Well, John, you just mentioned Shinjuku and the confusing road signs, but that applies to the native Japanese, too. (laughter) I always get lost in Shinjuku, and I can understand just about half of the road signs. I took my license 25 years ago. Today the whole thing has become so complicated. I don't take the refresher courses very earnestly so that half of the road signs are beyond my comprehension. (laughter)

Now, a regular airline service will be opened between Japan and mainland China very soon. I wonder how this will affect foreign tourism into Japan and to the rest of the Far East. Do you think that will have a very salutary effect on tourist travel?

Roderick: My, you're getting on very touchy political grounds. If we speak about the Tokyo-Peking route, you get involved immediately in the controversy over whether it was right or not to drop the Taiwan-Tokyo route. I don't think of course we can get into that, but it is quite obvious to me that at least in the first few years Japan is not going to profit from having dropped it — it didn't drop it — but having brought about a situation causing the Taipei-to-Tokyo route to be dropped. It

Photos by MASAMICHI SUMIYOSHI, NOBUAKI FUKUI and MICHIO NOGUCHI

was immensely more profitable than this is going to be, because for the one reason China doesn't allow tourists out of China. The second reason is that it isn't really geared yet, as far as I can make out — I was there two years ago — it doesn't have enough hotels. It doesn't have enough interpreters or guides to really go into the full tourist business. And I'm not even sure that they really want a tourist business as such, at least now. So although it is attractive to me, and I wish I could go there frequently, this new route I think will be mainly for businessmen, journalists, scholars, people who have some semi-official connection with China.

Agui: I have no comment to make about this, but you know for the Soviet Union it took 50 years before they started their tourist business. I think it will take time for China, too. And also when Japan and China open an air route, this transportation is only partial. It should be extended to Europe and to the United States as a part of the around-the-world route. In the future when European people want to come to Japan through China, they can enjoy staying in China on their way to Japan. It will be the same for tourists from the States and other countries.

Roderick: Yes, I can see that might be a very big benefit. It will be shorter than the other routes.

Ogata: That will be premised on the possibility that China will have a westbound route open. Right now, they have a route only to Pakistan, isn't it right?

Roderick: That's right. There are various routes, but Pakistan is the chief exit, I think. They originally resumed the Moscow run as well.

Ogata: Moscow-Peking?

Roderick: Yes, Peking-Moscow has been resumed, but I don't know how much traffic there is on it. I think there is very little. And again, as Frank says, it depends very largely on whether they will be allowed to use this as a kind of a continuing point and whether visas are easily given and so on. That's a big problem. But I think aside from that, of course, one of the big benefits of tourism is not only money. One mustn't think only crassly about this thing, but it is a great cross-pollination of culture to take place. You see, it is an opportunity for Japanese to see the world and for the world to see the Japanese. In this respect I think there is a definite plus in the China route, any new routes that are opened up.

Kenrick: And this is why at the beginning I emphasized young people's travel in Japan and the opening of homes, the *minshuku* and youth hostels, lodgings, with other aspects of tourism.

Roderick: Yes, that's vital. Now, you have enough for a small book. (laughter)

Ogata: Well, now that we have got enough material for a small book, let us adjourn the meeting. Thank you very much.

These smiling visitors to Heian Shrine appear to be enjoying their Kyoto tour immensely.



Matsuri:
Rituals Turned Into Pageants



Left: A scene from the Fire Festival of Kumano-Nachi Shrine in Wakayama Prefecture. Parishioners in festival attire climb up the steps carrying gigantic torches.



Mikoshi (portable shrine) is carried on the shoulders of devotees in the course of Sanja Matsuri festivity at Asakusa Shrine in downtown Tokyo.

JAPANESE festivals, held all the year round in some community or other in the four main islands, have their origin in a primitive native faith. Their prototypes were group prayers for divine protection and blessing.

To better understand the spirit underlying Japanese festivals, therefore, it is appropriate to study what kind of faith or idea of divine beings was shared by ancient Japanese.

The forebears of the Japanese people believed in eternal existence of human souls. After the human body perishes upon one's death, the formless spirit continues to live. Moreover, the ancient inhabitants thought that certain spirits acquired superhuman power and, flying freely in the air, would exert strong influences not only on living human beings but also on inanimate nature.

They considered such spirits as divine beings and prayed to them for protection and the prosperity of their clans and communities. Rich farm crops, rainfalls at a time of drought, and protection from plague were among the things they prayed for most often.

The festivals we see today are the outgrowths of such group activities — originally solemn rituals earnestly performed by the ancestors of the Japanese people.

In its prototype, the festival or *matsuri* consisted of three stages of ritual observance — welcoming the gods, praying to them and sending them off.

In the first stage of the ritual, the place for inviting the gods who reside in heaven was fixed and cleaned. The site was then enclosed with sacred straw ropes, streamers or plants, making it a hallowed zone for the gods' sojourn. Although, at first, such a zone was set up each time the ritual was held, permanent structures came to be built in later years. These were the prototypes of the Shinto shrines one sees everywhere in Japan today.

After such preparations were finished, villagers would beat drums as a signal for inviting the divine beings. People who took part in the various procedures of the festival were required to purify both their bodies and souls. For instance, before the start of the program, they bathed in a river or the sea to wash their bodies. To keep the purified body from being soiled, they confined themselves to a room for a certain period of time, shielding themselves off from the outside world.

Upon the arrival of the gods, rice and other farm produce, sake (rice wine) and some other delicacies were offered. Then followed the reciting of prayers. The assembled people sang songs, played the flute, beat the drums and danced. They entertained the gods this way, expecting them to bestow favors on the community in return. This was a sort of a contract between human beings and the heavenly deities.

In a bid to win still bigger favors, the ancient people made their festival observances more elaborate, striving to entertain their ghostly guests in a better way. In this process, color and gayety were added to the solemnity of the prayer meeting.

All traditional arts of public entertainment in Japan, including Noh, which is now appreciated





even abroad for its artistic values, are believed to have originated in the songs and dances performed at the originally religious observance.

Various sports were also played during the festival. These included tug of war, *sumo* (Japanese wrestling) and *yabusame* or the art of shooting arrows while riding on horseback. The ancient people sought to guess the gods' will and favors through the outcome of these contests. Then the custom developed of partaking of the rice wine and the delicacies offered to the gods. This stemmed from their belief that by sharing foods with the divine beings, they could absorb the gods' power into their bodies.

The shrine festival in ancient days was thus both a sacred occasion for communion with the gods and an opportunity for enjoying themselves.

Another important aspect of the festival involved the float procession, a most colorful specimen of which may be witnessed today on the occasion of the annual Gion Festival held in Kyoto in July. Today, the procession of beautifully decorated god-carrying palanquins and wheeled floats is synonymous with shrine festivals. Without this pageant, *matsuri* will lose much of its charm.

After these events of the festival program comes the rite of sending off the deities on their journey back to heaven. This draws the curtain over the *matsuri.*

Festival observances come in a large variety. As Japan has long been a predominantly agricultural nation, rituals concerned with its major crop, rice, have accounted for the greater part of the festivals, the observance being geared mainly to praying for a bumper crop or thanking the gods for a good harvest. Festivals of this kind can be witnessed in all rural areas of the country.

However, there are some festivals for agricultural work other than rice culture. Typical of them is the Night Festival of Chichibu, whose motif is sericulture. This festival, held in Saitama Prefecture, a traditional silk industry center north of Tokyo, boasts spectacular float processions which draw hundreds of thousands of visitors from neighboring districts.

On this occasion, many spectators from the neighborhood wear kimono made of Chichibu *meisen* cloth woven with newly-spun silk yarn as a token of their appreciation of the divine blessing for the silk industry.

There are few festivals related to hunting or stock-raising. The Wild Horse Chasing Pageant observed in Fukushima Prefecture in northern Honshu is about the only famous festival of this kind. Deer dancing, performed by people disguised as deer or wearing deer masks, survives in the extreme northern region of Honshu.

Japan, with long coastlines around its four main islands, has festivals which are designed mainly to pray for a big fish catch from the sea and the safety of water-borne traffic. A typical example is the festival of the Shiogama Shrine in Miyagi Prefecture, featuring a spectacular parade of boats on the sea.

These are all festivals in farming and fishing villages that originated from production activity. In addition, however, there are also urban-type festivals of entirely different origins.

Typical of these are *Sanja Matsuri* of Tokyo, *Temma Tenjin Matsuri* of Osaka and Kyoto's *Aoi Matsuri* and *Gion Matsuri.*

Aoi Matsuri started from the custom of praying for divine aid in cleansing human bodies of various evils and filth, while *Gion Matsuri* also originated in prayers for expelling demons and epidemics. In contrast to agricultural festivals centering on simple farming rituals, both feature processions of gorgeous floats and god-carrying palanquins.

Gion Matsuri, with its resplendent floats and elaborate rituals has had a great influence on festivals in lesser provincial cities, many of which have come to imitate its style in later years. Examples are *Takayama Matsuri* of Takayama, Gifu Prefecture, the earlier-mentioned Night Festival of Chichibu and the festival of the Toshogu Shrine in Nikko, a renowned tourist spot popular among foreign tourists.

THE Japanese people's life is marked by conformity with seasonal changes and this life pattern maintained through the centuries has sharpened their sensitivity to the four seasons in a large measure. As a result, festivals have also incorporated strong seasonal characteristics and atmosphere, thus becoming a sort of seasonal embellishments.

Here is an outline of the seasonal characteristics of *matsuri.*

In spring, when the seeds are sown and rice seedlings are planted, festivals are held mostly to pray for bumper crops later in the year.

In summer, there are many festivals closely related to water. Besides those for praying for rich fish hauls and safety of navigation, they include festivals for washing away various evils and filth with water and those for praying to the god of river for divine aid in preventing floods.

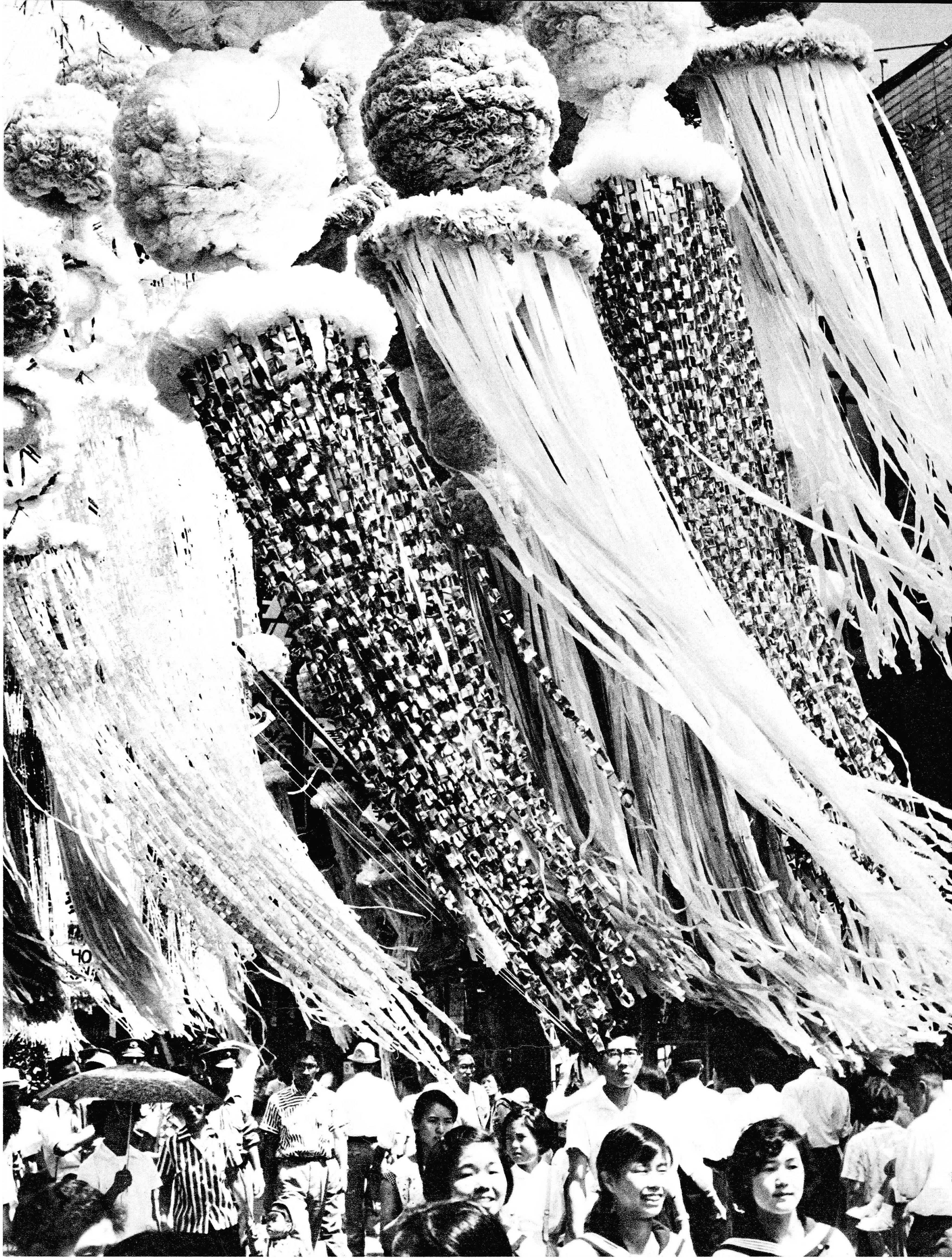
Festivals observed in the autumn center on thanking the gods for farm crops and praying for good harvest the next year.

In winter, night festivals are observed often to help while away the long night hours. Especially notable are *Yokagura* festivals with night-long singing and dancing. With the approach of the New Year, festivals are held to pray for happiness in the coming year.

In the past century, the Japanese people's mode of life has changed drastically as the nation developed from an agricultural into an industrial country. This has brought about a marked change in the people's philosophy of life. Consequently, festivals, both in cities and rural communities, have gradually lost their religious overtone, assuming the nature of sheer entertainment instead.

It is heartening, however, that the *matsuri* tradition, with its fairy-tale atmosphere, thrives even in the midst of a metropolis like Tokyo and is even gaining added vigor in some communities, if partly prompted by commercial, promotional objectives.

Asakusa Shrine's Sanja Matsuri.



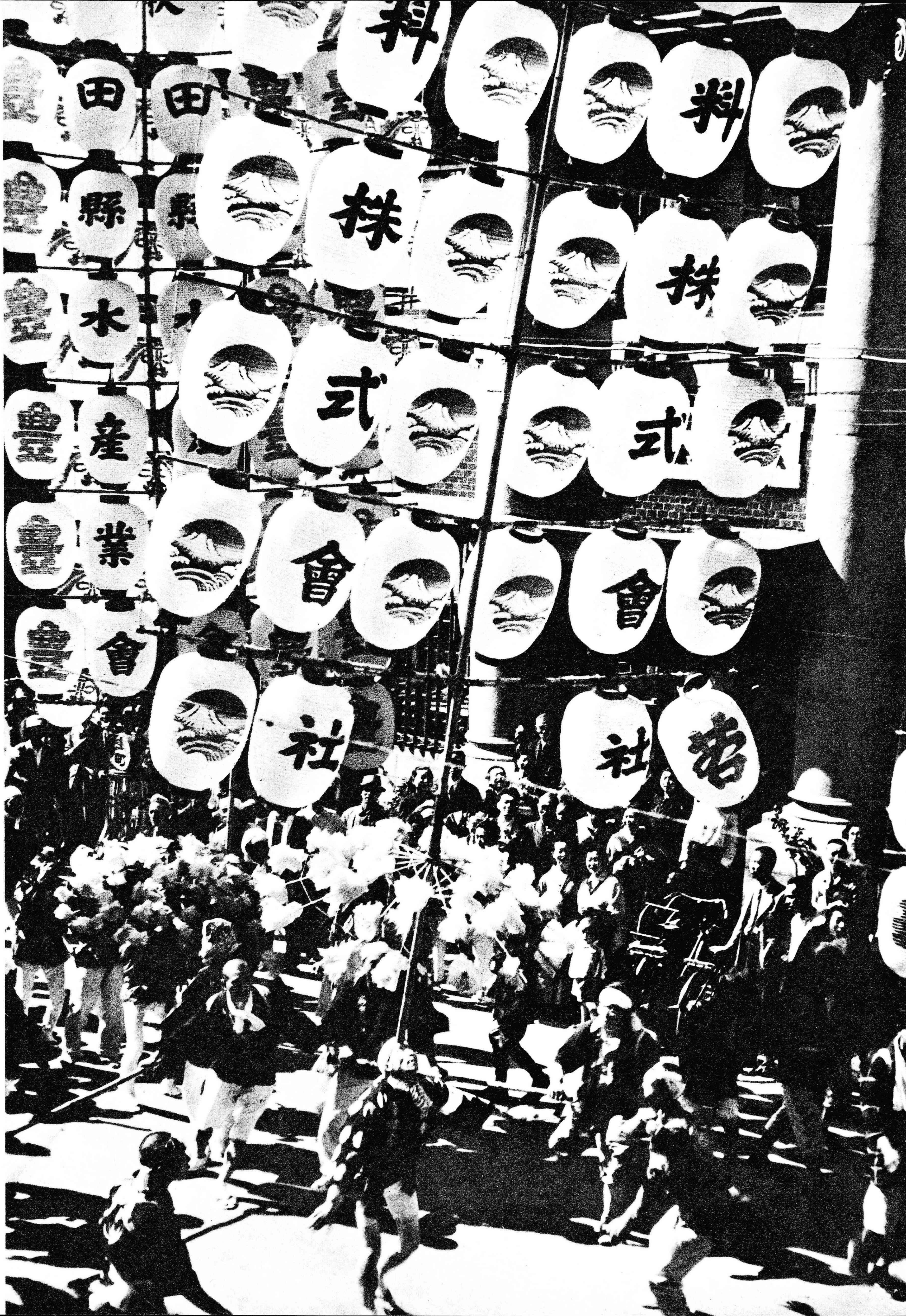
Tanabata Matsuri or Star Festival of Sendai City. The main streets of the city vie with each other in the display of lavishly decorated bamboo branches.







Top: Morotabune Matsuri of Miho Shrine in Shimane Prefecture on the Japan Sea coast. Clad in ancient costumes, parishioners of the shrine engage in a stirring rowing race. Above: Aoi Matsuri or Hollyhock Festival of Kyoto. This festival reproduces the Imperial Procession of ancient days. Left: Ceremonial dance performed on the occasion of Chichibu Shrine Festival.



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Photos by Yasuo Kubo, Atsushi Kayada, Otsuka Kogeisha, Asahi Optical Co., and JNTO



Opposite page: Kanto Festival of Akita City. Young men in happi coats demonstrate their skill in balancing "Kanto" (bamboo pole with hanging paper lanterns) on their hands, foreheads, shoulders and hips. Left: A gala parade of horsemen in feudal costumes is the chief attraction of Nomaoi Matsuri or Wild Horse Chasing Festival of Soma in Fukushima Prefecture. Below: In a mountainous district of Iwate Prefecture, farmers with demon masks on, perform sword dances on festival days.



ILLUSTRATED MAP OF JAPANESE FESTIVALS

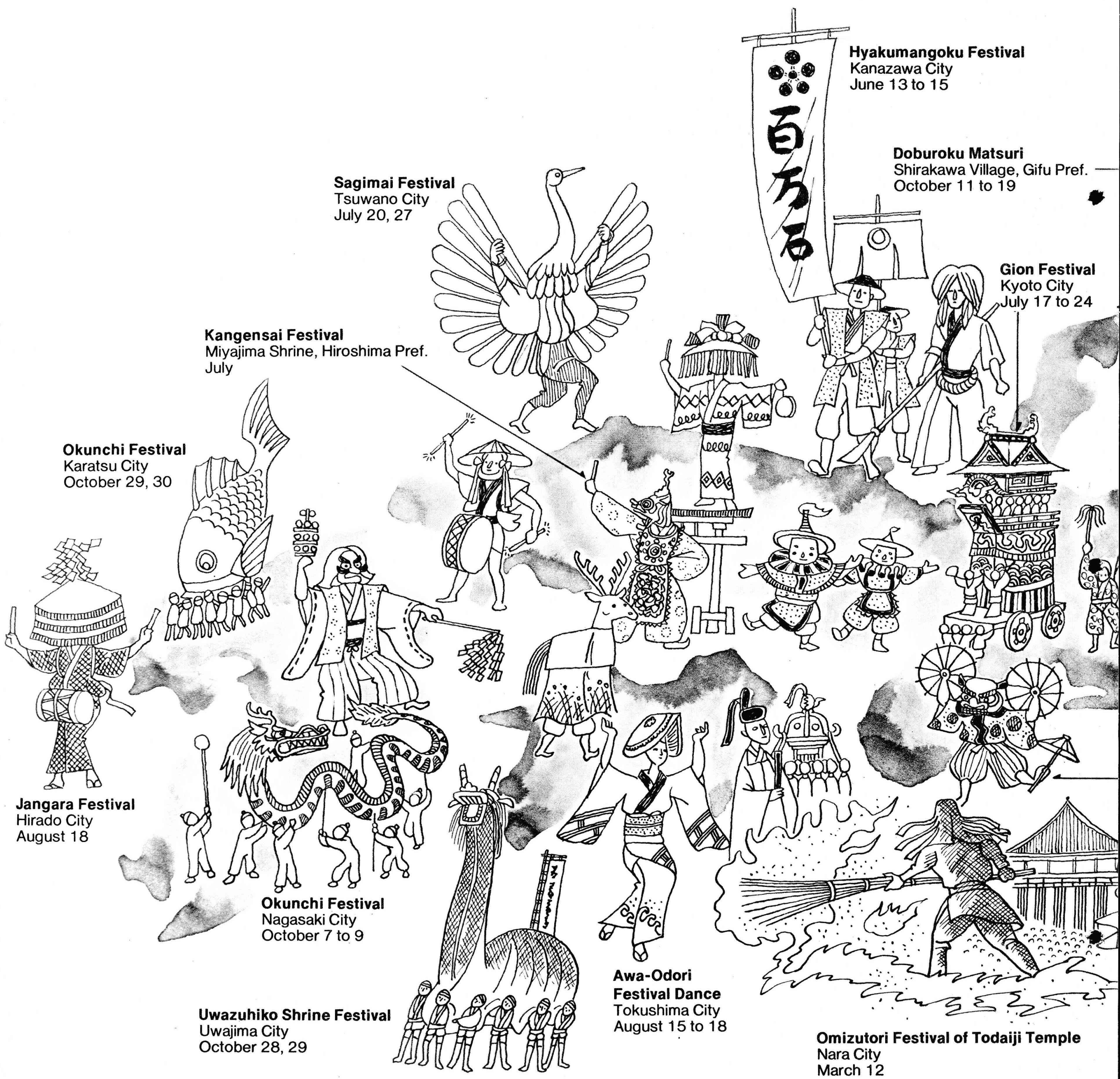
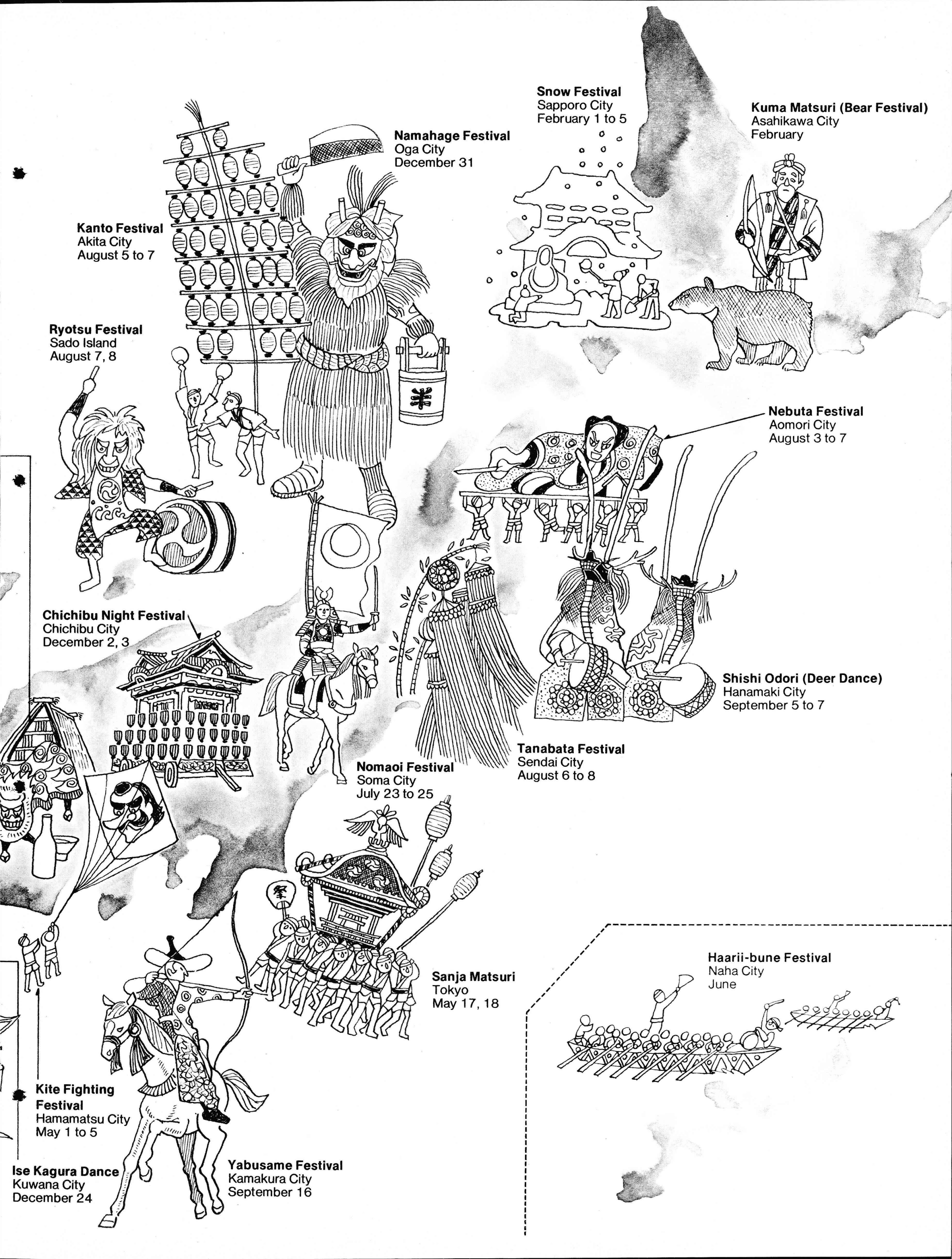


Illustration by KOJI DETAKE



Snow Festival
Sapporo City
February 1 to 5
Kuma Matsuri (Bear Festival)
Asahikawa City
February
Namahage Festival
Oga City
December 31
Kanto Festival
Akita City
August 5 to 7
Ryotsu Festival
Sado Island
August 7, 8
Nebuta Festival
Aomori City
August 3 to 7
Chichibu Night Festival
Chichibu City
December 2, 3
Shishi Odori (Deer Dance)
Hanamaki City
September 5 to 7
Tanabata Festival
Sendai City
August 6 to 8
Nomaoi Festival
Soma City
July 23 to 25
Haarii-bune Festival
Naha City
June
Sanja Matsuri
Tokyo
May 17, 18
Kite Fighting Festival
Hamamatsu City
May 1 to 5
Ise Kagura Dance
Kuwana City
December 24
Yabusame Festival
Kamakura City
September 16



Some better-than-average restaurants offer special lunchtime fares at reasonable prices.

Tokyo: a Gastronomic Cosmopolis

By TOSHIO OHKI Photos by NOBUAKI FUKUI

"IT'S lunchtime. Which country shall we go to today? Shall we go to France or Germany? How's about China or India? Or shall we go to Hokkaido?

These are the words with which I usually approach my foreign friends on their arrival in Japan when I want to invite them out for lunch.

It is often said that practically every type of the world's cuisine is available in Tokyo. Of course, Japan has a great number of her own original dishes which she can boast to foreign visitors to this country.

Take rice recipes for example. Ever since rice was introduced to Japan more than two thousand years ago, it has undergone great improvement in quality through the centuries, and today, this savory cereal has become the staple food of the Japanese people. Aside from rice, the Japanese relish fish, meat and vegetables as side dishes.

Many nations in Asia have almost the same dietary habits as the Japanese. This is because from olden times Japan imported varieties of vegetables and livestock from these countries. However, the Japanese way of cooking is often different from the patterns of these countries because the Japanese have learned to use two special condiments — soy sauce and soy bean paste — to improve the flavor of their cuisine.

Since the 1870s when Japan opened its doors to the outside world following nearly 300 years of national isolation, Western ways of cooking have been introduced into Japan but it was not until after World War II that foreign-style dishes became really popular in this country. During the 20 years after the war, there was a great influx into Japan of cuisines from practically all over the world.

There are five foreign-style dishes in Japan today which have surpassed in palatability even those of the countries of their origin. The first is "yakitori" (grilled fowl meat), which had been introduced to Japan from Southeast Asia. The second is pork cutlet, an improvement over the veal cutlet of Portugal and the Netherlands. This item is one of the most popular dishes in Japan today, especially among the young. The third is curried rice, first introduced from India, but prepared in a way suitable to the Japanese palate. This dish is one of the most popular foreign dishes in this country. The fourth is the tempura, which presumably had been introduced to Japan from Spain. The fifth, which perhaps is more popular than even curried rice, is "ramen" or noodles, a dish whose origin is China. The Japanese "sokuseki ramen" (instant noodles) is so handy to prepare that it is not only the rage in Japan today, but is also being exported in increasing volume in recent years.

There are countless numbers of imported dishes in Japan, among which is the so-called "nabe-ryori" (dish served in the pot) which did not exist in pure Japanese-style dishes. The imported "nabe-ryori" were changed and adapted to Japanese tastes in the form of "mizu-taki," "shabu-shabu," "sukiyaki," "udon-suki" and "yose-nabe," etc.

Original Japanese cuisine developed from dishes which were served at parties together with Japan's native drink called "sake." Therefore, Japanese dishes are characterized by their small volume and large variety.

In ancient times, court nobles and feudal lords used to hold public and private parties where the main purpose was to drink sake with their followers in order to deepen the "master-follower" relationship. Food served at these parties were merely accessory to the liquor. The history of food in Japan indicates that the taste of food was improved not for its own sake but to enhance the flavor of sake. This presents an interesting contrast to the fact that in Europe, the quality of wines was improved in order to make the food more tasty.

Another important fact which we cannot overlook in Japanese food is that ever since the introduction of Buddhism to Japan in the year 538 A.D., it was considered a sin to eat the flesh of animals from a religious point of view. The taboo prevailed for more than a thousand years and during this period, the Japanese restricted their

food to rice, fowls, fish, vegetables and fruits. Also, the reason why vegetable oil was consumed in great quantity in Japan was because it was not only used for lighting purposes but also to cook food. Vegetable oil was a vital source of fat for the ancient Japanese.

THE Japan Hotel Association has a membership of 260 hotels throughout the country. In Tokyo alone, 39 hotels are members of the association. Food served at these member hotels can be recommended to foreign guests. Among them are some excellent hotels where food far above the international level can be enjoyed. Many of these high-class hotels have coffee shops, restaurants serving both Japanese and Chinese-style dishes, French cuisine and foods of other foreign origin.

The standard prices for meals at these hotels are about $3 for breakfast, $5 for lunch and $10 for dinner per person. Drinks are not included in these prices. An additional 10 per cent of the bill is charged for service and another 10 per cent as tax. Tipping is not necessary at a hotel restaurant, or in fact, at any restaurant in Japan.

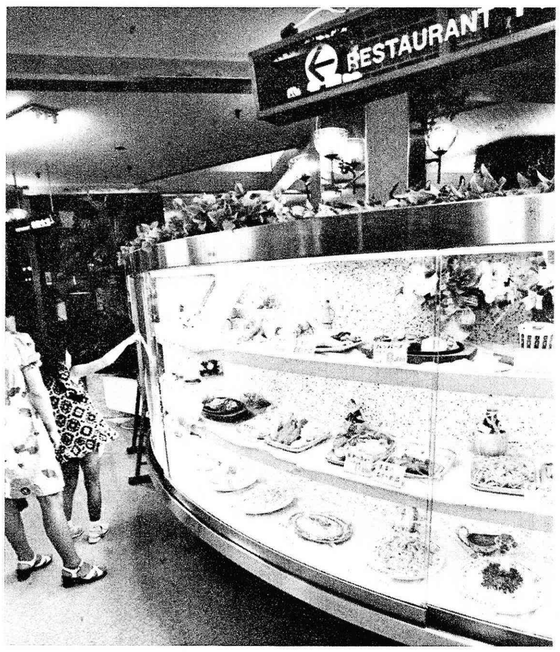
Along with these first-class hotel restaurants, there are numerous other independent restaurants in Tokyo with their own special dishes. In fact, there are so many restaurants that the visitor will have a hard time choosing one for his lunch or dinner. Concentrated in the Marunouchi, Ginza, Akasaka and Roppongi districts are high-class restaurants serving not only Japanese but also French, Indian, German, Chinese, Russian, Spanish, Scandinavian and a plethora of other foreign dishes, each with its own typical style of service. Generally speaking, the higher-class restaurants are located on the top floor of tall buildings while smaller restaurants chiefly catering to the general public are located on the underground floors. These restaurants are different from their hotel counterparts in that they have their own original atmosphere and serve specialty dishes. There are special lunch menus at these restaurants where the visitor can have a good meal for a reasonable price. The Japan Restaurant Association has a membership of 267 restaurants throughout the country, 94 of them in Tokyo. All these restaurants can be recommended to the foreign visitor.

There are also numerous restaurants serving only pure Japanese food such as sukiyaki, tempura, shabu-shabu, etc. The thing to do is to request your friend to introduce such restaurants to you or obtain the necessary information from the hotel you are staying in.

SINCE these restaurants also serve as a place of social intercourse, many of them adopt a reservation system. To the budget-minded person, we would like to recommend the following restaurants where you can enjoy good food and have a fine time with your friends or family at reasonable cost.

The majority of salaried workers in Japan eat their lunch at restaurants near their place of work, although there are some who bring box lunches to their office for their midday meal. The most popular meal for lunch are the soba (buckwheat noodle), ramen (Chinese noodle soup), sushi (slices of raw fish or shellfish placed on balls of rice), French-style sandwich, unagi-donburi (bowl of broiled eel and rice), pork cutlet, curried rice, gyuniku-donburi (bowl of rice and stewed beef), etc. The price of a noontime meal is about $2.

At department store restaurants, and at small restaurants located on the underground floors of buildings and railway stations, are displayed models

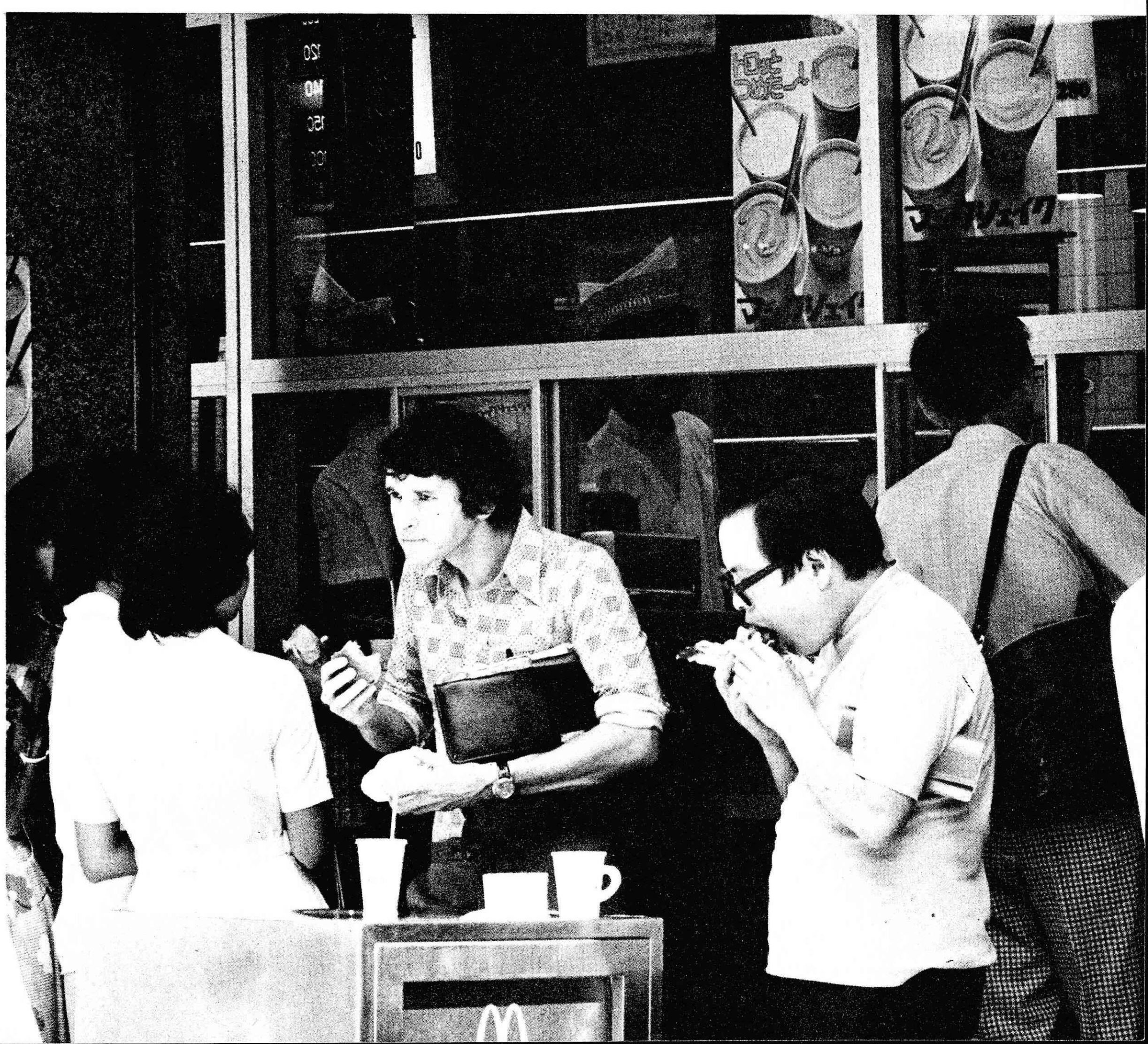


of food in plastic together with price tags. For example, the underground shopping and dining area of Tokyo Station is the largest in the world with a total of 400 shops, including 210 restaurants, bars, beer halls, coffee shops, foodshops and liquor stores. There are also snack bars selling hamburgers and coffee. These places not only serve lunch but also dinner in the evening. Most of them are quite sanitary and are noted for their quick and efficient service. If you want to avoid the crowd during lunch and dinner time, we would recommend that you visit the restaurants after 1p.m. for the former and after 7 p.m. for the latter.

On Sundays, the street from the Ginza leading to Ueno turns into a car-free mall or a "pedestrians' paradise" as the Japanese call it. No motor vehicles are allowed on the street on this day. On both sides of the street are numerous restaurants, big and small, coffee shops, beer halls and stand bars where food and drink are served at very reasonable prices. Eating or drinking at such places will not be much of a burden to the foreign visitor's pocketbook. Most of the department stores and shops are open on Sundays so the street is also a shopper's paradise.

Certain streets in Shibuya, Shinjuku and Ikebukuro are turned into pedestrians' paradises on Sunday and are crowded with people.

"It is lunchtime. Should we go and have Kentucky fried chicken or McDonald's hamburger? No let's have a Japanese-style pork cutlet. No, no, we have money today so why not have a good time at Maxim's of Paris?" In Tokyo, the visitor can have any type of food he likes, at reasonable or high prices.



Right above: Plastic specimens, with price tags attached, show what are available at many of the Japanese restaurants. Right: For the budget minded, there are a large number of snack stands serving typically Japanese foods as well as imported varieties.



Hamburgers are popular among Japan's blue jeans set as well as foreign visitors. This American enterprise on the Ginza, Tokyo's main thoroughfare crowded with eating and shopping establishments, is already becoming the city's new institution.



For those wishing to savor the local atmosphere, there are hundreds of little cubicles serving exotic native dishes. Kushi Hachi, a grilled chicken joint in Roppongi pictured here, even boasts a steady foreign clientele.



Above: Office workers are in a majority among the customers of beer halls which dot Tokyo and other principal cities. Right: This German couple feel at home in a Ginza beer hall.



DARUMA, The Caricatured Patriarch

By DOUGLAS M. KENRICK



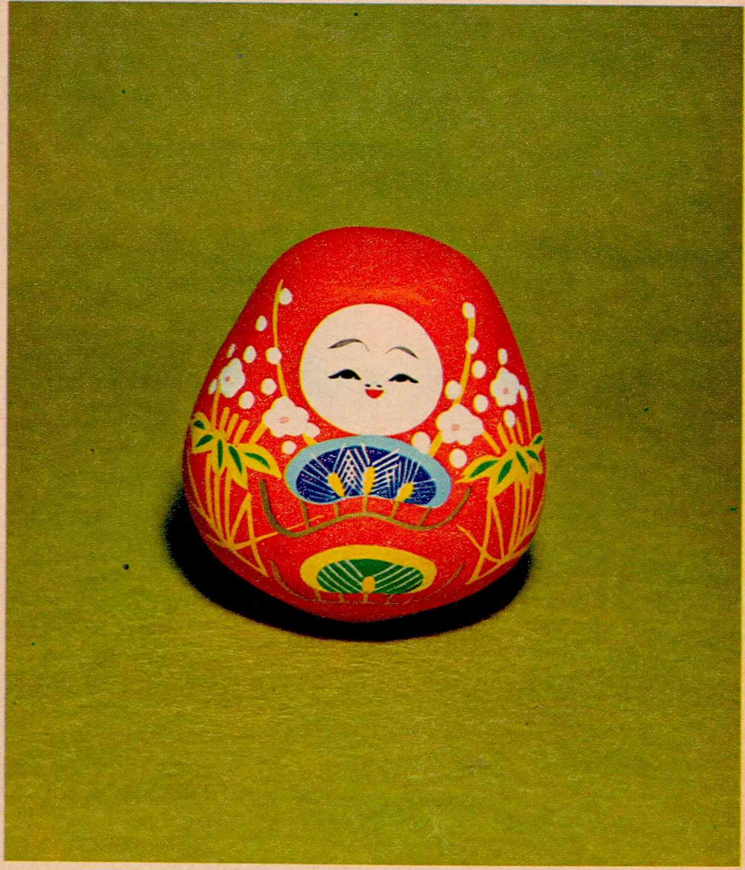
This flat, clay, ''blood-red'' Daruma for hanging on the wall comes from Inuyama.



This group of Darumas, part of a collection of 500, gives some indication of the variety being created at present.

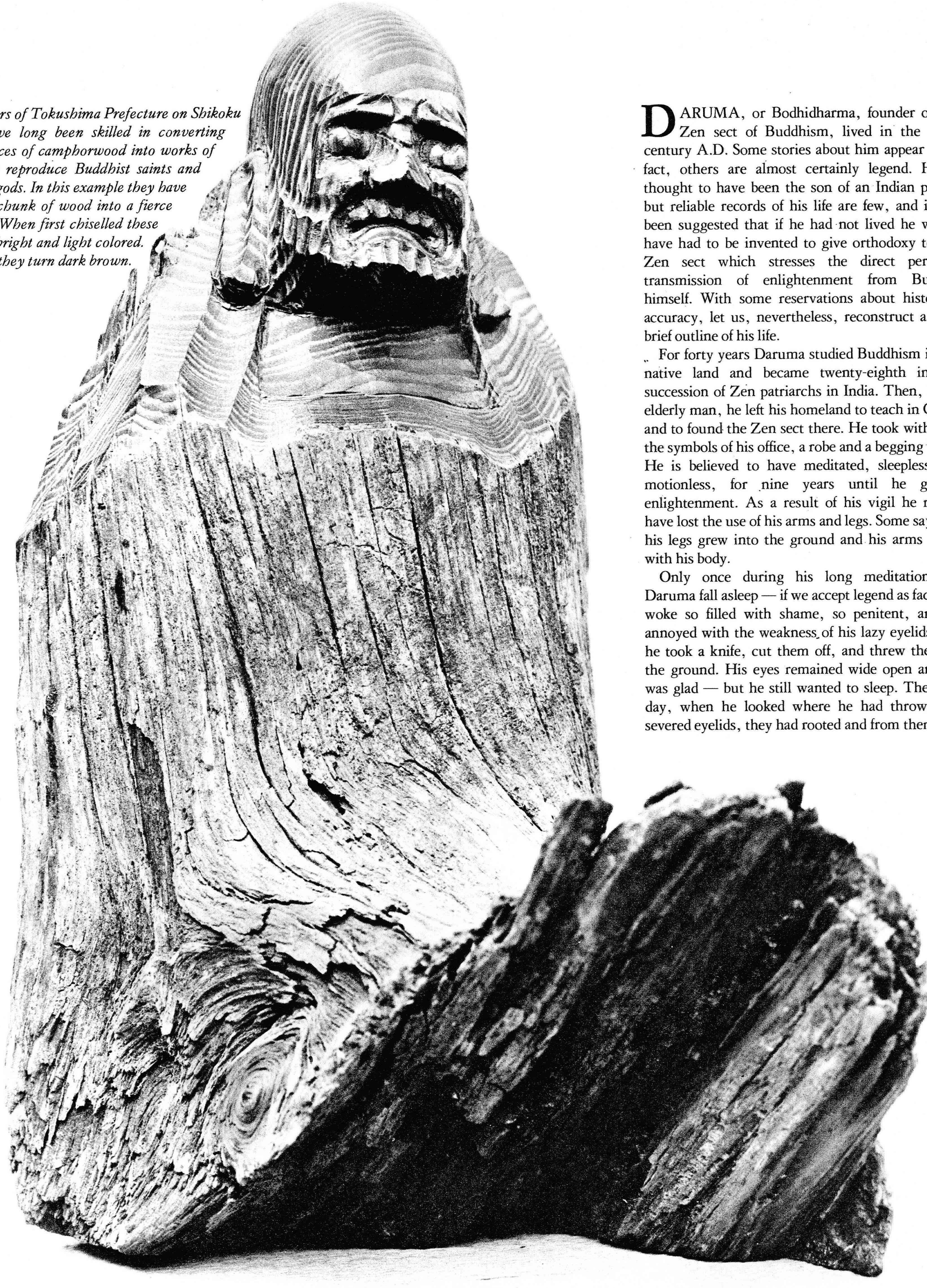


Left: This typically shaped Daruma of papier-mâché with a weighted bottom is more elaborately moulded and decorated than many. It is 20 inches high and was made by Toshiaki Watanabe of Tomioka in Fukushima Prefecture. Below: A "Hime" (Princess) Daruma from Kanazawa in Ishikawa Prefecture perhaps the most beautiful of all Darumas. This one is made of papier-mâché but many similar ones are produced in ceramics.





Although Daruma caricatures are usually red, "five-colored" figures are produced in many areas. This group was made by Gakunan Saito of Kofu, Yamanashi Prefecture.



The carvers of Tokushima Prefecture on Shikoku Island have long been skilled in converting rough pieces of camphorwood into works of art. They reproduce Buddhist saints and Japanese gods. In this example they have turned a chunk of wood into a fierce Daruma. When first chiselled these faces are bright and light colored. With age they turn dark brown.

DARUMA, or Bodhidharma, founder of the Zen sect of Buddhism, lived in the sixth century A.D. Some stories about him appear to be fact, others are almost certainly legend. He is thought to have been the son of an Indian prince but reliable records of his life are few, and it has been suggested that if he had not lived he would have had to be invented to give orthodoxy to the Zen sect which stresses the direct personal transmission of enlightenment from Buddha himself. With some reservations about historical accuracy, let us, nevertheless, reconstruct a very brief outline of his life.

For forty years Daruma studied Buddhism in his native land and became twenty-eighth in the succession of Zen patriarchs in India. Then, as an elderly man, he left his homeland to teach in China and to found the Zen sect there. He took with him the symbols of his office, a robe and a begging bowl. He is believed to have meditated, sleepless and motionless, for nine years until he gained enlightenment. As a result of his vigil he might have lost the use of his arms and legs. Some say that his legs grew into the ground and his arms fused with his body.

Only once during his long meditation did Daruma fall asleep — if we accept legend as fact. He woke so filled with shame, so penitent, and so annoyed with the weakness of his lazy eyelids that he took a knife, cut them off, and threw them to the ground. His eyes remained wide open and he was glad — but he still wanted to sleep. The next day, when he looked where he had thrown his severed eyelids, they had rooted and from them had

sprouted the first tea shrubs. He drank water steeped in the tea leaves and his tiredness vanished. Thereafter, when he felt sleepy, he drank tea and continued his meditation, sleepless, for the remainder of the nine years. Though botanists and historians may scoff, they must concede that the tea-leaf is shaped not unlike an eyelid and the tea-seed has a likeness to an eyeball. At least we can safely accept the part of the legend which reminds us of the magic quality of the amber or green liquid brewed from the tea-leaf in driving sleep from weary eyelids. An old saying asserts that, "The taste of Zen (Ch'an) and the taste of tea (Ch'a) are the same."

From Daruma's example and teaching, Zen grew. Zen thought, conceived in Indian Buddhism, born and brought up in China, where it had great influence eight hundred years ago, came to maturity in Japan from 1200 A.D. until the present day. Zen, its adherents emphasize, is an act of the mind, a truth not acquired by intellectual study of scriptures or the following of ritual. To discuss Zen is an exercise in explaining the inexplicable.

Few of today's Japanese practice Zen as a religion or have a clear conscious knowledge of its philosophy. Nevertheless, Zen, while not a conscious belief, constitutes a part of Japanese life. Daruma, through Zen, has deeply influenced Japanese art, social customs, business habits and other aspects of people's behaviour. However, if you ask a Japanese person about Daruma, he is more likely to refer to Daruma figures as illustrated on these pages than to talk about Zen.

Nowadays, while the majority of Japanese treat Buddhism casually and have little direct knowledge of Zen, almost all have strong feelings for their concept of Daruma which they link with Daruma figures. They respect the single-mindedness and endurance proven by his long meditation. It is more than an accident of history that his tenacity has become symbolized in the form of a toy which whenever it is knocked down bounces up again, no matter how many times it is pushed over. The Japanese proverb says of Daruma, "Seven times down, eight times up."

THE photographs on these pages will give some indication of the very many Daruma forms still being made — female as well as male, and animal as well as human. The classic and most common form, well known to all residents of Japan, is, of course, the red painted caricature of the patriarch legless and round-bottomed. About a million are made and sold each year. The majority are of papier-mâché with clay bottoms. Around them have grown many superstitions. They are said to guard and bring goodluck to their owners; to keep illness away and to ensure good crops for farmers. Owners paint pupils into their blank eyeballs to give the figures sight after they fulfill their function of protection and luck-bringing.

The contradiction of the two Darumas, a religious figure on the one hand, an object of superstition on the other, together with the remarkable variety of curious Daruma forms themselves, have, for me, raised many questions.

How can people caricature the founder of a widely accepted religious sect in figures which are frequently comical and sometimes frankly irreligious?

Many Daruma figures have the features of women. How can the male founder of a religious sect be depicted as a female? Alternatively, why name such female figures Darumas?

Why call figures, in a wild variety of forms which bear little or no resemblance to the patriarch, Darumas?

Why, if these figures retain their original Zen Buddhist heritage, are they sold at Shinto shrines, and also at souvenir shops which stress nothing of religion at all?

How can representations of the patriarch embody superstitions quite unrelated to his religion?

Why are Daruma figures so popular in Japan that every year about a million are made and bought?

Most Daruma representations feature a bulging belly. Why depict as grossly fat a man who sat in solitary meditation for years? Should he not be lean and bony?

Were Darumas the original tumblers, or was the Daruma figure grafted onto earlier tumbling toys?

Are Daruma tumblers peculiar to Japan?

Why, in spite of the superstition that they "fall down seven times and bob up eight times," do so many fail to right themselves when pushed over?

Why, you may ask, raise these questions? Why bother to delve into the origins of the prolific offspring begot in Daruma's name? Daruma figures can, after all, be enjoyed for themselves. Folk craftsmen create curious shapes. Facial expressions appeal. The primitive coloring and decoration satisfy. Why not let Darumas suffice unto themselves? Let me answer through the words of Japanese friends.

"If you understand Daruma," one, a Buddhist priest, says, "You understand the spirit of the Japanese human beings from ancient times." Others have assured me that Daruma is a "symbol of Japan," and, "the spirit of the samurai and the kamikaze pilots." These assertions may exaggerate, but they contain more than a grain of truth. The Japanese cling to the old while embracing the new.

The many facets of Daruma reflect something of Japanese culture, glimpses obscured in other fields by a heavy veneer of Western ways. In what country but Japan could you find the acknowledged spiritual founder of a major religious sect with his image caricatured as a good-luck token? The religion of Daruma the patriarch orbits far from the materialism of Daruma figures with their folk-lore and superstitions quite unrelated to the doctrines of the holy man whose name they bear.

I have raised a string of questions and I wish there were space here to answer them. Unfortunately there is not. However, the questions may inspire those of you who live in Japan to take an interest in Daruma and to seek out the many figures which can be found if you persist in your search. On another occasion, I hope to give you answers to these questions and to talk of the superstitions and folk-lore connected with Daruma.

Here there is just room to give one of the stories connected with the painting in of Daruma's eyes. The custom is said to have originated during a small-pox epidemic which damaged many children's eyes. Parents blamed the makers of Daruma dolls for painting in the eyes carelessly. They insisted that they should buy their Darumas blind and paint in the eyes themselves, carefully and with due ceremony. Until there is a chance to recount more stories, I trust you will find Daruma the original saint, and his many-faced representations, as interesting as I do, and that he will bring you good luck.



This is a typical wooden mould from which many papier-mâché Darumas have been formed.



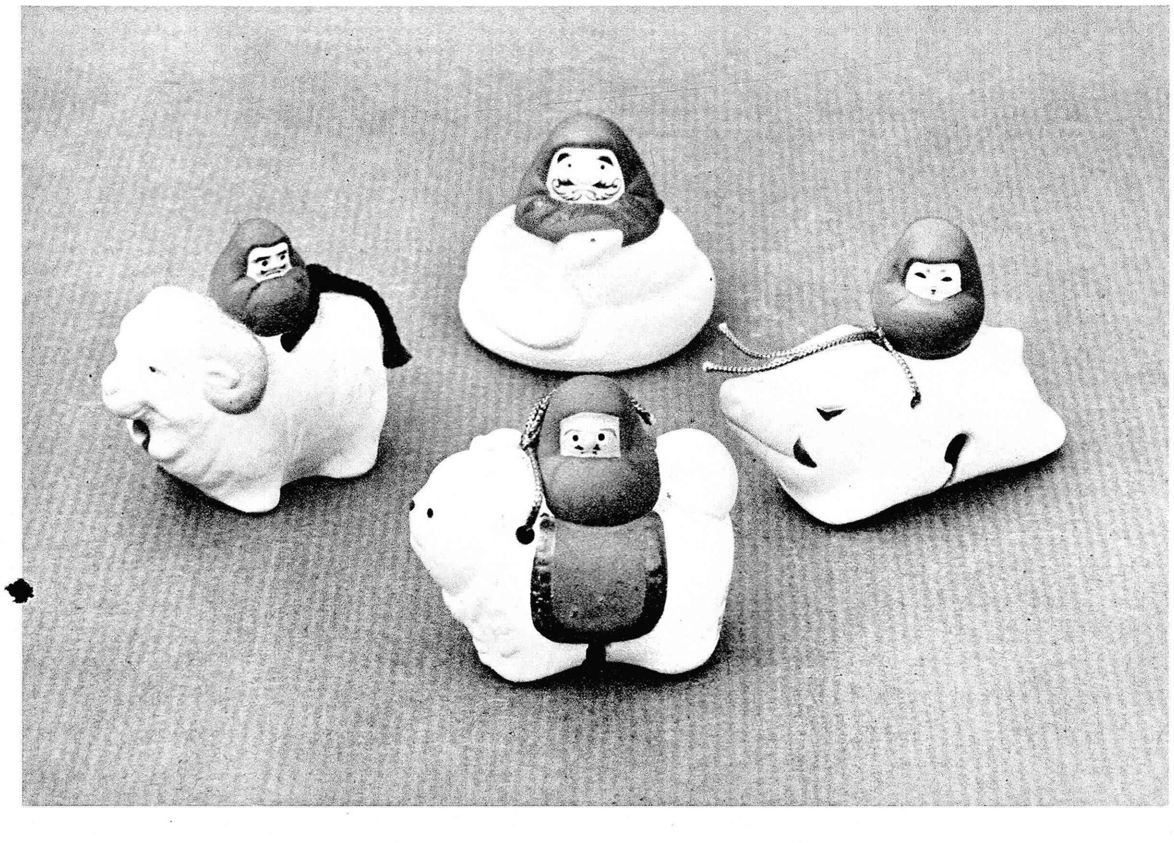


Above: Daruma the patriarch is commonly reproduced in clay or wooden figures. This is of clay and came from the countryside near Kyoto. Right: Two fox "inari" Darumas of papier-mâché. The left-hand one is from Koshigaya near Tokyo and the other from Kyoto.





Left: The popular princess, or "hime," Daruma of Ehime in Shikoku has a prince to keep her company. Both are clothed in heavily embroidered material. Bottom left: Each year the Horinji Temple in Kyoto sells a new clay Daruma seated on the animal of the year. Here we have a ram, a snake, a boar, and a dog. Bottom right: A typical Kansai Daruma of papier-mâché with a "hachimaki" wrapped around his forehead.









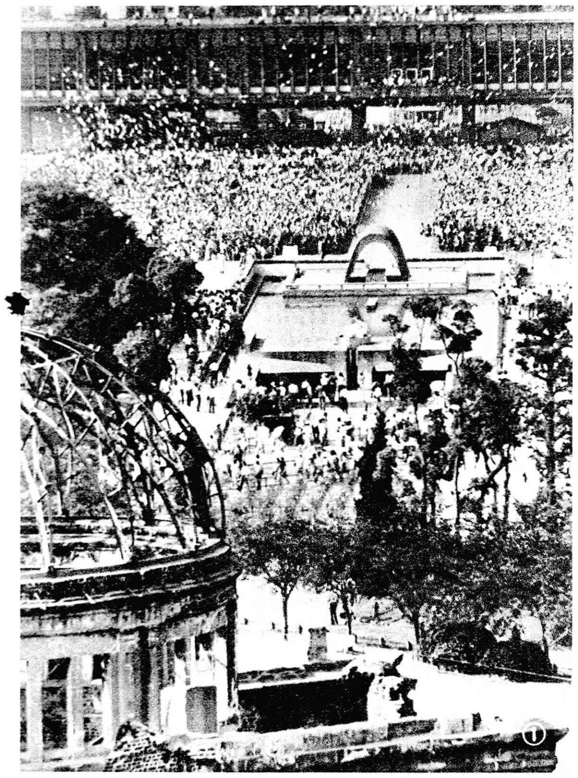
Many Daruma figures have features of women like above photos. Right: These wooden Darumas, which fit inside one another, are made at Togawa in the Tohoku region.

Photos by JAPAN ILLUSTRATED



Current Topics

Atom Bomb Rites Held



Memorial services for the atom bomb victims were held again this year on the 29th anniversary of the atomic bombing — in Hiroshima on August 6 and in Nagasaki on August 9.

In Hiroshima, the memorial service was held at 8 a.m. in front of a memorial cenotaph in the Peace Memorial Park, built at the exact spot above which an atomic bomb was dropped 29 years before.

Present were as many as 40,000 persons, including the citizens and foreign delegates to the World Conference against Atomic and Hydrogen Bombs, which was under way in the city.

The ceremony began amid the playing of a requiem. First, a roster of 1,970 persons, who had either died from the aftereffects of exposure to A-bomb radiation or had been confirmed to be A-bomb victims during the preceding one-year period, was placed in the cenotaph.

Then water was offered to an altar set up before the cenotaph. This ritual was included for the first time this year to comfort the souls of many victims who, on that fateful day, managed to crawl to the seven rivers in the city to quench their agonizing thirst and died by the rivers.

At 8:15 a.m. — the exact moment when the atomic bomb was dropped, the Peace Bell in the park was tolled. With this as a signal, all church and temple bells in the city pealed in unison, and all the people present at the ceremony offered a minute's silent prayers.

Hiroshima Mayor Setsuo Yamada read out a Peace Declaration, expressing the earnest wishes of the Japanese people. "I hereby vehemently protest to the nuclear weapons states on behalf of all Hiroshima citizens," he began. "I warn them to prohibit all nuclear tests and abolish all nuclear weapons without delay."

"A fast nuclear proliferation in the name of the theory of nuclear balance and self-defense," the mayor went on to declare, "will thrust mankind onto the very path to a suicidal ruin. A real danger is now close at hand.

"We hereby propose that the United Nations, in a determined bid to halt the dangerous progress of nuclear proliferation, convene an urgent conference, including all the nuclear weapons states, so as to strive for an early conclusion of an international agreement for the total prohibition of nuclear weapons. At the same time, we urge the Japanese Government to ratify the Nuclear Non-Proliferation Treaty as soon as possible.

"It is high time that we the human race took keen cognizance of the fact that we constitute a single community sharing the same destiny in this one world, and marched ahead toward the creation of a global community based on a sense of world citizenship."

"This — and only this — can afford us a foundation for the establishment of an unshakable, lasting peace for mankind," he concluded.

Then Prime Minister Kakuei Tanaka's statement was read by his proxy, and speeches were delivered by others. The ceremony came to an end at 8:45 a.m. But all day long, an endless stream of citizens paid homage to the cenotaph.

On August 9, a similar memorial service was held in the Peace Park of Nagasaki under the auspices of the city. It was attended by about 10,000 persons including bereaved families and those exposed to radiation at the time of the A-bomb blast.

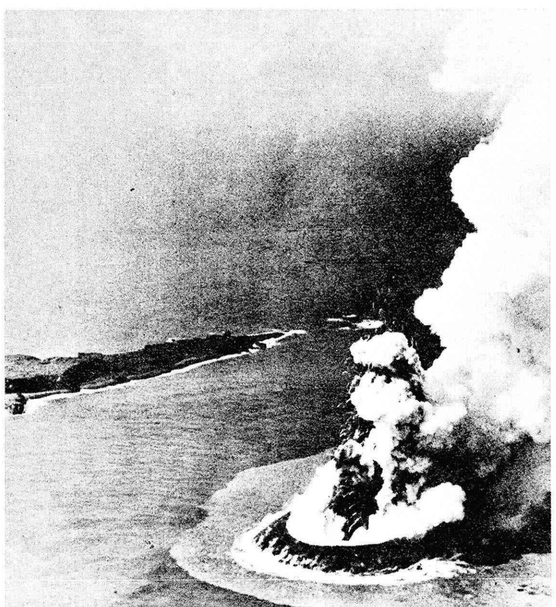


Current Topics

Here the ceremony also reached a climax at 11:02 a.m. — the exact moment of atomic bombing. As Mayor Yoshitake Morotani read out a Peace Declaration addressed to the 135 member nations of the U.N., 200 doves were released amid a flourish of trumpets. The ceremony came to a close as 300 girl students of senior high schools in the city sang a song entitled ''Peace Comes from Nagasaki.''

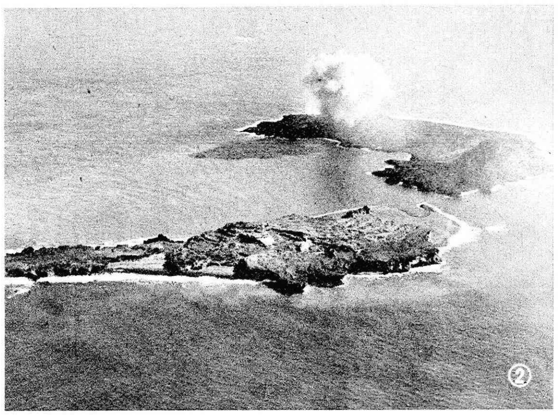
Photo 1: About 40,000 citizens attend memorial services in Hiroshima Peace Memorial Park on August 6 for the victims of the atomic bombing 29 years ago. In the foreground is skeletonized dome which remains standing to mark the center of the historic blast. Photo 2: Young citizens of Nagasaki carrying torches file past a huge human seated statue in the Peace Park on August 9.

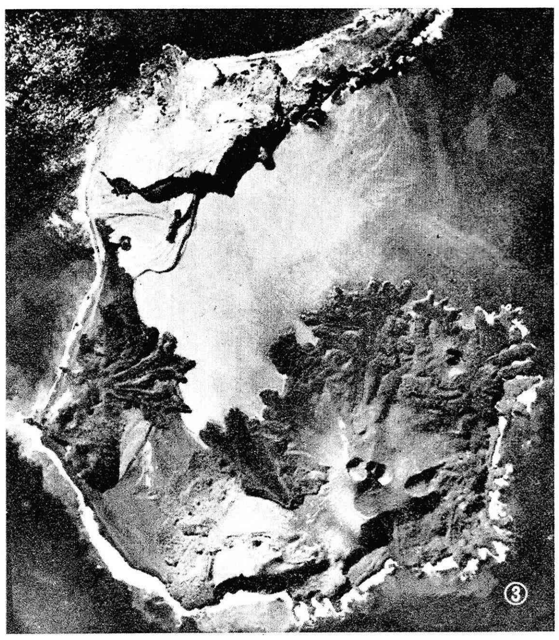
New Island Born of Submarine Volcanic Eruptions



A wee bit of land was added to Japan's territory last year when a tiny islet suddenly rose out of the sea about a thousand kilometers south of Tokyo in the midst of the broad expanse of the Pacific Ocean as a result of violent submarine volcanic activities.

A series of undersea volcanic eruptions were witnessed near Nishinoshima Island starting in May last year. The eruptions continued regularly up to September the same year until finally, there emerged out of the waters, a new island which was named Nishinoshima-shinto (New Nishinoshima Island).





Sporadic eruptions continued up to July this year and as a result, the old and the new islands were finally fused into one to form a gourd-shaped island with a total acreage of 23.8 hectares. The highest elevation on the island is 53 meters above sea level (based on a survey in August, 1974).

Japan, located in the Pacific Volcanic Zone surrounding the vast ocean, is one of the most volcanic countries in the world. There are a great number of mountains, including Mt. Fuji, the highest of them all, which have been created by violent volcanic activities.

The island of Nishinoshima lies in the Fuji Volcanic Range together with the islands of the Izu and Iwo-Jima. The island is the summit of a volcano 2,000 meters tall lying submerged in the sea. It was due to the eruption of this volcano that its summit had emerged over the waters.

The first to discover this island were crewmen of the Spanish ship Rosario. The time was 1702. The Spanish named the island ''Rosario'' and during the approximately 270 years since then, the island lay dormant.

Photo1: A new island emerges from the sea as a result of violent undersea volcanic eruptions. (September, 1973)

Photo 2: The new island grows in size. (December, 1973)

Photo 3: This is the latest topographical map, prepared by the Maritime Safety Agency, of Nishinoshima Island whose southern half is the most recent addition to Japan's territory. The map shows six craters. The map was compiled from detailed aerial photos taken from the Agency's YS 11 aircraft. (August, 1974)

Japan Deep-Sea Fishing Research to Be Started

Japan will soon start making preparations for a large-scale research project to develop deep-sea fishery resources as a source of animal protein for the nation.

The project is intended to cope with the global trend toward expanding territorial and economic waters which will increasingly restrict off-shore fishing operations.

The Fishery Agency is hoping to enlist the cooperation of the fishing industry and private enterprises in the Government-sponsored project to start deep-sea fishing on a commercial basis in five or six years.

As a starter, the agency intends to survey waters off New Zealand and Argentina, the northern Atlantic and central parts of the Pacific next year as potential deep-sea fishing grounds.

To facilitate the project, the agency will issue an order for a deep-sea fishery survey ship in September. The ship will cost about ¥2,600 million.

The project stems from the fear that 80 per cent of all Japanese fishing boats engaged in fishing on the high seas will have to be mothballed if expansion of economic sea zone to 200 nautical miles from the coast becomes internationally accepted.

It is also intended to cope with the growing criticism abroad, mainly in developing countries, that Japanese fishing interests have been exploiting fishery resources.

The agency hopes that this criticism will diminish if the Government takes the leadership in developing deep-sea fishing in order to prevent indiscriminate fishing operations.

The project envisages the development of fishery resources at depths ranging from 200 to 2,000 meters. It is estimated that edible deep-sea fish that can be commercially caught throughout the world total about 30 million tons.

Existence of Japanese Otter Confirmed

The existence of a Japanese otter, which has become an almost legendary animal, was confirmed recently in Kochi Prefecture in Shikoku.

The otter, a male adult, appeared twice in five days in the Shinjo River at Suzaki, Kochi Prefecture. On the first occasion which was shortly after noontime on July 25, the otter was actually caught by a schoolteacher who subsequently released it back into the river after confirming it as a male adult otter. Four days later, on the evening of July 29, it was caught in the net of a fisherman engaged in *ayu* (sweetfish) fishing about six kilometers downstream.



The otter which appeared on the two occasions was believed to be the same one in view of its size.

On the last occasion, the animal took bites at a newly caught *ayu* with gusto. An eyewitness said the animal was so agile that it reminded him of the acrobatic performance of a seal.

Photo: A Japanese otter is pictured in this rare photo taken in the Shinjo River at Suzaki, Kochi Prefecture, on July 29, 1974.

Annual "Perseverance Contest"

These heavily clothed men sitting around a blazing charcoal braizer are attempting to beat the sweltering summer heat in a way hardly imitable by everybody. They are participants in an annual "perseverance contest for the summer season" held on a mid-summer day at Kanda Myojin Shrine in downtown Tokyo under the sponsorship of a shop owners' association in the Kanda area. Maximum temperature in Tokyo that day was 34.2 C. (93.5 F.).



Automatic Cultivator-Harvester Developed

The day is not far when farming in Japan will enter a completely automated phase, as in a modern factory, a Government institute has reported.

A harbinger of the new era was recently developed by the Institute of Agricultural Machinery, of the Agriculture and Forestry Ministry.

The new apparatus, resembling a factory crane, performs everything from rice-planting to weeding, pesticide spraying, harvesting and thrashing. This series of work, which normally requires about 300 man-hours per hectare, can be completed in 16 hours with the machine. The machine will need only one attendant, who will refuel a diesel engine for producing electric power for the machine and see to it that it works properly.

The main component of the machine is a 20-meter-long girder which is raised over the surface of a rice paddy and moves on wheels attached on both ends. The wheels roll along concrete guides that are also used to enclose the rice paddy. To the girder is attached a cultivator, a rice planter and other devices depending on the type of work

required. Such devices travel from one end of the girder to the other, performing tasks under a prearranged program.

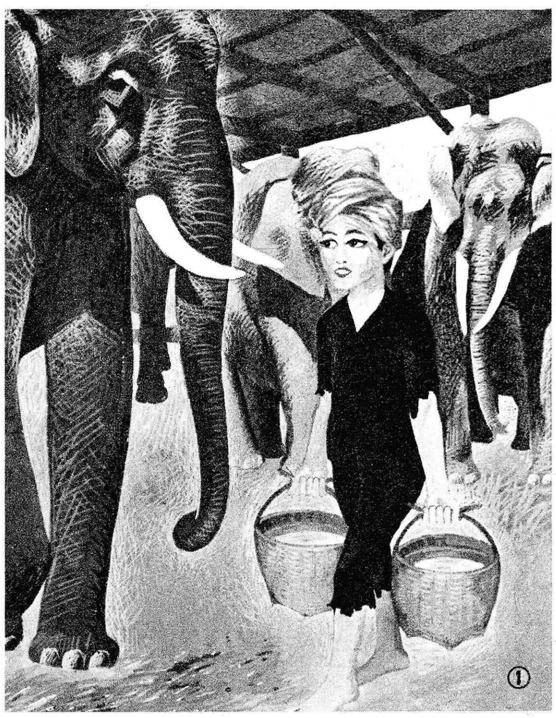
Officials at the institute in Omiya, Saitama Prefecture, cite an extremely low breakdown rate compared with other agricultural implements, because the machine is not soaked in water. It can be operated round-the-clock if needed, thus contributing to great saving in manpower, the officials said.

A spokesman for the institute said he hoped the machine would go a long way toward easing the manpower shortage in Japanese farming. An increasing number of rural youths have been leaving their homes to escape the strenuous farm work.

The institute plans to build prototype No. 2 at a cost of Y 25 million before next March and carry out a thorough test on a 20-acre pilot farm.

When the machine is mass-produced, the per-unit cost will be from Y 5 million to Y 6 million, making it economically feasible on a farm measuring a minimum of seven hectares. The machine should last 10 years, officials of the institute said.

Picture Books for Asian Children


①

The picture book "Folk Tales from Asia" (English version) was published recently as the first fruit of a joint publishing project sponsored in the Asian region by Unesco's (United Nations Educational, Scientific and Cultural Organization) Asian Cultural Center to give good picture books to Asian children. A total of 16 participating Asian nations whose folk stories are contained in the book have promptly set about translating the English-language book into their respective languages. The native-language editions are to be completed by the end of the year at the latest.


②

The joint project dates back to the "Meeting of Experts on Book Producting and Distributing in Asia," held in Tokyo in 1966 under the auspices of Unesco. The participants reported at the meeting that Asian nations are troubled with an acute shortage of books, especially those for children, and finding it difficult to overcome the shortage on their own. Thereupon, Unesco proposed a plan to publish picture books through joint planning and editing among Asian countries.

However, it was not until Unesco's Asian Cultural Center was established in Tokyo in 1969 that the project got into full gear. The center has since been preparing for the joint publication of picture books with the cooperation of the Japanese Education Ministry and the publishing industry as well as Unesco, while serving as a liaison channel for the Asian nations involved.

In the meantime, two planning and editing conferences were held in Tokyo — one in July 1973 and the other in June 1974 — with the representatives of the Asian nations and Unesco and observers from various international organizations taking part. This is said to be the first time that a joint publication plan has been carried out through international efforts involving all phases of the project — planning, editing and publishing.


③

The "Folk Tales from Asia Vol. 1" represents a colorful assortment of 16 time-honored tales — some humorous and others moving —, including "The Royal Journey to Heaven" of India; "Why the Hill Is Red" of Singapore; "The Fisherman's Daughter" of the Philippines and "The Picture Wife" of Japan. These stories have been chosen for nine to 12-year-olds by children's book experts of the respective countries. Each tale is accompanied by three to five illustrations, which, done by painters of the respective nations, vividly show their national characteristics.

The publication of the first joint picture book will be followed by that of the "Folk Tales from Asia, Vol. 2" and "Festivals in Asia." The project is drawing keen attention in various quarters as it will not only give excellent books to book-short Asian children but also further promote cultural exchange between the participating countries. The center said that nations in Africa and Latin America, which also find it hard to publish children's books on their own, apparently want to adopt the joint publication formula.

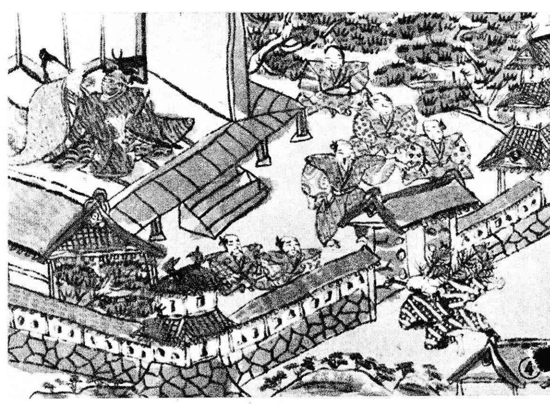

④

Photo 1: "Makato and the Cowrie Shell" of Thailand. Photo 2: "The Crow and the Sparrow" of Bangladesh. Photo 3: "Thao Kham, the Pebble-Shooter" of Laos. Photo 4: "The Picture Wife" of Japan.

OCEAN EXPO '75

Okinawa Japan



Heralding the oceanic age, EXPO '75 is the first international exposition to take up the ocean as its theme. On scenic Motobu Peninsula, surrounded by the clear, beautiful waters of the East China Sea, will be a city on the sea . . . Aquapolis . . . and four grand pavilion clusters presenting displays of fish, peoples and history, science and technology, and ships. It's a place where the people of the world can gather and marvel at the future bounties of the sea.

International Ocean Exposition, Okinawa Japan, 1975

From July 20, 1975, to January 18, 1976

For further information: Japan Association for the International Ocean Exposition, Okinawa, 1975. Minato-ku, Tokyo (105), Japan